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TO

THE ADMIRERS OF SHAKSPEARE,

THE POET OF NATURE,

WHOSE FAME CANNOT PERISH

BUT WITH

THE LANGUAGE IN WHICH HIS INIMITABLE WORKS ARE WRITTEN,

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THIS VOLUME,

WHICH AIMS AT

PLACING AN ADDITIONAL WREATH ON THE BROW

OF

The Immortal Bard,

Ce.3

IS MOST RESPECTFULLY INSCRIBED,

BY

THE AUTHOR.

London, Dec. 30, 1818.

By B Jack

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PREFACE.

It was the fatality of the greatest Dramatic Poet the world ever produced to flourish at a period when genius rarely found its merited reward, and when that art, which is the salt of literature, and which was to transmit to futurity his inimitable productions, was but in its infant state.

Regardless of immortalizing his name, he who had penetrated the most hidden stores of Nature; he who had studied man in all his various capacities and failings; he to whom the retrospect of all that had been seemed familiar, and who, as it were, looked into the very soul of time, and read futurity, yet would not see his own greatness beyond mortality, but suffered the hand of ignorance to plant sickly weeds among his ever-blooming flowers, and which the unabated exertions of genius, for more than a century, have not been able totally to destroy.

Many, indeed, have been the labourers that toiled in the extensive garden planted by the Immortal Bard; innumerable the weeds they separated from the flowers, and others rooted up; many the slips from parent stalks they planted, which now flourish, and, blooming in the enamelled fields of Nature, display their beauties to the gladdening sun.

But what individual could have gone over the vast garden and overcome, even in an age, each twining weed that had knitted itself to, and become as a part of

the fair stem it grew by?—Say, ye sons of science, can you point out one? No: And though ages have been employed to root up those vicious weeds, yet still are they intermixed; nor has the hand of indefatigable industry dared, in many instances, to disturb them, dreading that, in the exertion, blooming carnations must fall with sickening poppies. But whither doth metaphor lead?—Fain would she make me tread her path throughout the limitation of my prefatory walk, and introduce me to the admirers of the Immortal Bard as a son of Nature studied only in the exercise of common sense. But I must be more; Nature and Art must take me by the hand, and, quitting metaphor, display how far their fair instructions have aided me in destroying those noxious weeds which dared to rear their heads 'mongst purest flowers.

In gloomy obscurity, labouring at times under indisposition, the guillotine, as it were, suspended over my head, towards the latter period of eleven years' captivity in France, misery was almost forgotten in studying the writings of the matchless Shakspeare, and in penetrating through obscurity to dissipate the misty vapours which veiled many of his greatest beauties, that thereby his *unerring genius might be justified.*

However eminently distinguished Shakspeare's Commentators, however highly exalted their rank in the republic of letters, and however true that they merit strong encomium for their indefatigable exertions to purify our Author's text from the innumerable corruptions which, from many causes, had gained footing therein, yet did the star of genius often withdraw its beams, and suffer the cloud of obscurity to veil from their penetration the necessary corrections that would restore our Author's readings, and afford brilliant illustrations to several hundred passages!—passages which contain

the most striking beauties inventive genius could produce, or Nature's most fertile valley yield for poetic scenery.

The ingenious Author of the *Pursuits of Literature*, in his satirical animadversions on Shakspeare's Commentators, says,—

> "Enough for me *great Shakspeare's words to hear*,
> Though but in common with the vulgar ear;
> *Without one note* or horn-book in my hand," &c.

With this very learned Critic, and whose production I duly appreciate, I must so far concur, that if we had Shakspeare purified from the foul perversions occasioned by careless transcribers, the dross of typographical blunderers, the barbarisms of daring interpolators, and the obscurities raised upon the fabric of sense by the misconceptions of early Editors—then, indeed, should we have SHAKSPEARE'S WORDS,—then, indeed, would the language of Nature be conspicuous, and neither *note nor horn-book* be required in perusing the fair pages of unexampled genius.

But what must have been the corrupt state of his matchless productions at the present day, had not the active exertions of enlightened understanding, for more than a century, been employed to remove those errors which the hand of corruption had diffused throughout? The rich gems undoubtedly would still sparkle, but their light could not remove opacity from the incrusted diamonds that surrounded them, and which required the eye of genius to penetrate, and the hand of judgment to clear from the petrifactions in which they were enveloped. To Shakspeare's Commentators, then, we are indebted for the comparatively perfect state in which we have his Works at present; and notwithstanding they have done much, most of them were aware that much

more remained to be done; though, in the confidence of their own judgment, they conceived the task insurmountable, and that genius could neither restore what proved too difficult for themselves, nor add farther light on that which they had in vain attempted to illustrate.

Who, then, will not admit that the Works of our unrivalled Bard become an object of national importance, and that critical investigation is a debt we owe him until his text be perfectly restored? Who will not indulge the hope that from year to year proofs equal to demonstration may be advanced to expunge corruption and display purity? And who will not welcome that truth, in garb however humble, which, dispelling the mists of obscurity, exhibits the productions of Nature? For who, so vitiate in taste, will drink from the troubled waters of impurity, when the well-spring of truth invites to its wholesome beverage?

It is now little more than three months since I published a pamphlet, entitled, "*A few Concise Examples of Errors corrected in Shakspeare's Plays:*" and perhaps we have not many instances where a mere Specimen had so rapid a sale: in less than a month a second edition was demanded, and which has now also become scarce: but however flattered by these marks of public approbation, nevertheless the intemperate dart of invidious jealousy was aimed at me.* In truth, it passed by; I heard its whizzing sound, but remained perfectly safe; and now would I pass by the party from whence it came, and leave the disappointed votaries of mammon to fatten on their own maliciousness, but that the most active exertions continue to be used, in order to raise a troop of

* See the second edition of my *Examples*, &c. where, like a ball that rebounds, the aimed arrow is made to lodge in the bosom from whence it came.

would-be Critics to attack the citadel, where fair fame would raise a small standard to the honour of him who aspires to be, in part, a Restorer of Shakspeare's Text to its original beauty; and who justifies him, where the severe lash of animadversion has been falsely aimed to wound his unerring genius:

Indeed, it is truly distressing to find, that even among the higher order of educated genius, the most extravagant jealousies will arise, when that degrading principle, self-interest, is suffered to send its corroding poison to the heart. Beholding with jaundiced eye the full gale that was set to waft my labours into public favour, a paper, called *The Literary Gazette*, was employed as the vehicle to run down, not only the EXAMPLES I had published of my *Restorations and Elucidations of* SHAKSPEARE, but also to *condemn my unpublished Work*, (this now offered to fair and honourable criticism:) yea, to condemn it even to the flames, that party prejudice, like the tyrant of Rome, might rejoice during the conflagration! But with the Gazette and its Editor I have no farther concern: they did their worst,—the reprobation of impartial judgment attended their temerity; and I believe the Proprietor will not again afford cause for the index of contempt to be pointed at him.

That the law of reprisal was necessary to be enforced on the occasion, a generous public not only admitted, but perceived its effects with glowing satisfaction; and here I should have been cautious in farther recrimination, but that the asperity of disappointed profit (not fame) still circulates its venom, and, under the garb of criticism, argues on one particular point,—that my *Restorations* are founded merely on CONJECTURE!

Now this remark, however invidiously designed, seems better adapted to the labours of all my predecessors; for

I trust to prove that the principles which have guided me, *and the clue which I have obtained*, bring my *Restorations*, in the eye of candour, even to demonstration.

Shakspeare being, as all our Commentators agree, ignorant of both the Greek and Latin languages, of what value can either prove in *restoring* or *illustrating* his text? Upon what principle must a *Restorer* or *Commentator* act? Can he call magic to his aid? or a Hecate to conjure the shade of Shakspeare to answer questions? Has the erudition of Dr. Johnson or the researches of Mr. Steevens enabled either to suggest any *restorations* in SHAKSPEARE but merely on CONJECTURE? As for preferring the text of one copy to that of another, such cannot be called *restoration;* neither can those impurities in grammar occasioned by ignorant transcribers and compositors be considered *restoration;* for justice to the Author's unerring genius demanded that which even lay within the abilities of a village schoolmaster. But if any Commentator, studious to *restore*, on principles of reason, the Author that he would *illustrate* on those of truth, ever had an auxiliary at command, surely I may safely say that I had one which proved most serviceable:—I mean my practical knowledge of the typographic art; for what penetration displayed, this confirmed, in pointing out how the errors originated. Recourse to books I had none; and convinced I am that deep researches often destroyed, in my predecessors, what the first impulse of reason dictated; for, whilst fancy, in the confluence of parallelisms, compelled them to seek anchorage in false *soundings*, they accepted any aid rather than be wrecked in the stream to which laboured investigation had carried them.

The causes which introduce errors into a work while in the hands of a *Printer* are so numerous, that to re-

count and explain them would make my preface a volume. Indeed, throughout this work, I have been as explicit as possible in displaying how the many errors arose; but that the reader may form a just conception of the means by which one *letter* has been falsely introduced for another, and which, helping to form a word, enabled it to maintain the place it usurped, I here prefix, on a reduced scale, the plan of a pair of *letter-cases*, by referring to which, it will be found how close the connection is between certain types, and which, when in their respective boxes, the least shaking of the frame whereon the cases rest must dislodge from their own compartments, and scatter them into those of their neighbouring types.

UPPER CASE.

A	B	C	D	E	F	G	A	B	C	D	E	F	G
H	I	K	L	M	N	O	H	I	K	L	M	N	O
P	Q	R	S	T	V	W	P	Q	R	S	T	V	W
X	Y	Z	Æ	Œ	J	U	X	Y	Z	Æ	Œ	J	U
1	2	3	4	5	6	7	â	ô	î	ô	û	§	‡
8	9	0	ç	—	ffb	ffk	á	é	í	ó	ú	‖	†
ä	ë	ï	ö	ü	ffl	k	à	è	ì	ò	ù	¶	*

LOWER CASE.

ct	[	æ	œ	'	j		s	(	?	!	;	fl	ff
& / ffi	b	c		d		e	i	f	f	g	fh	ffl / fi	ffl / fi
ffi / ffl	l	m		n		h	o	y	p	,	w	n Qu	m Qu
z / x	v	u		t		*Spaces.*	a		r	q / .	: / -	*Quadrats*	

In the *upper-case*, it will be perceived that the letters are alphabetically arranged; but the *lower-case* is so divided, that the letters most frequently demanded, particularly the vowels, are nearest to the compositor's hand, and have larger compartments than most of the consonants.

Though the Art of Printing had made great advances towards perfection in Holland, France, Germany, and Venice, yet, in England, when Shakspeare flourished, it was merely in a state of infancy; the very workmen were comparatively but apprentices, and so ignorant in the minutiæ, now familiar to youths not more than three or four years at the business, that every work then produced displayed innumerable typographical blunders. Can we then be surprised that the Works of Shakspeare shared the same fate—even a worse fate than the generality? for it is well authenticated that transcripts were, in general, made from the piecemeals of the performers, and those still more hurried, by the transcriber writing that which was read to him by another person, and the copy thus produced was, without revisal, sent to the printer. That our Author became, by such active exertions for precedency of publication, doubly exposed to blunders, exclusive of those ever attendant on hurried works in a printing-office, we need not be surprised; for if the person who read had a bad articulation, and the transcriber an unchaste ear, words most familiar to the comprehension of the latter would unquestionably be inserted; and that this has been the case, my predecessors have so strongly proved, that I shall not trouble the reader by entering farther into a detail that must be the echo of opinions already universally received.

The point then which I contend is this,—that if ever any principle could be advanced, tending to bring order out of confusion by the substituting of words, correspond-

ing in sound and characters with the *corrupt words* which have crept into Shakspeare's text, and which, by context, afford a clear and comprehensive meaning, and also support both figure and metaphor where their aid is demanded,—I say, *such principles have guided me through the entire of my work:* thus, by the intuitive power of reason, every mode by which corruption could creep in has become familiar, and in analyzing that which I was determined to make pure, I never suffered the furnace of penetration to cool until all that was base was separated from the choicer metal. Having then reduced those principles to a regular system, I entertain the hope, that ultimately I shall succeed in removing every corruption from our Author's text, and that I shall be enabled to say, what Mr. Malone too hastily advanced, "The text of the Author seems now to be finally settled."

It is expected by many, that I shall enter into a farther exposure of that imbecility which made an effort to attack the Specimen of my Work, as first offered to public notice; but imbecile should I consider myself, were I to devote another part of a page against those, who, forcing wind enough to blast peas from a *pop-gun*, suffered fancy to indulge the idea that they aimed WATERLOO ARTILLERY against me! No; I leave the party to those attendants that ever lackey the heels of disappointed pride, and, exulting in this confidence—that even the collective party cannot do the one-tenth part towards restoring and illustrating the text of our Immortal Bard, as this Volume exhibits, I shall limit myself to a few observations, and those only which the nature of my Work requires.

I have, in a former part of my preface, slightly hinted that I commenced this undertaking while labouring under the daily accumulating miseries of a prisoner of war in France; and as, in this state of slavery, I had no

opportunity of resorting to any of the old editions of Shakspeare's Plays, I made the labours of my predecessors subservient in obtaining the different readings from the folios and quartos of such corrupt passages, as necessarily claimed my attention in penetrating into the origin and causes of those numerous corruptions. The labour of collating, then, like Mr. M. Mason, I experienced not; but make no doubt the aid I derived was equal, so far, to my wishes, as in such short extracts inaccuracies could not be expected. However, convinced that several corruptions still remain, I trust that, ere long, I shall have an opportunity of comparing the different readings, and if *corruptions* have escaped my predecessors' notice, that I shall be enabled to *restore* the text to its pristine purity, and make it shed that lustre which the genius of the Bard originally designed.

When I first submitted a specimen of my labours to critical penetration, the title of my pamphlet announced that I proposed to correct *Seven Hundred Errors* in Shakspeare's Plays. Honoured by the notice of several literary characters who highly approved my Specimen, one gentleman particularly suggested that the more appropriate title would be—RESTORATIONS OF SEVEN HUNDRED PASSAGES: to this I immediately acquiesced; but in the progress of reading my manuscript for press, I found some passages that required farther investigation, and an absolute necessity of resorting to the early editions, for which reason I have omitted nearly sixty in this Work, though hoping, at a future period, to offer them with the same confidence that I do the present *restorations*. But, however, it will be found, that though I am short of seven hundred passages, yet there are more than *seven hundred errors corrected;* as also about one hundred and sixty *illustrations* given of passages which, though correct, have been *misinterpreted* by my predecessors, although these misinterpretations have

long since passed the ordeal of criticism as incontrovertibly just.

It is almost unnecessary to observe, that where the text was corrupt, it could not afford the Author's meaning; but these passages now restored afford quite different illustrations to those hitherto given; so that, in *restorations* and *illustrations*, the Work now most respectfully submitted to public inspection, contains *eight hundred and sixty proofs* against the accuracy of all Shakspeare's former Commentators.

Though the most modern writer on Shakspeare, and I would indulge the hope, not inferior to any of my predecessors as a restorer of his text, yet, *as a Printer*, I can say what, perhaps, no person of that profession ever had or ever will have to say,—At one period, three different editions of SHAKSPEARE'S WORKS were printing in my Office: A part of Mr. Malone's for the Company of Booksellers;—the plays of LEAR and CYMBELINE, each making a volume, with illustrations by Isaac Ambrose Eccles, Esq.; and a reprint of that edition, commonly known as *Stockdale's Shakspeare*. If, then, in the course of reading the proofs of these respective editions, that I became early acquainted with our inimitable Bard, it will appear less extraordinary, that at a more advanced period I should become one of his Commentators.

To me it would have been a high gratification had any of those eminent characters who have edited Shakspeare been still living; for, convinced I am, that they would have been my strenuous friends in giving sanction to, and in recommending this Work to public notice.

I shall not trespass farther in prefatory remarks, than merely to mention, that having recently perused an

article in the Edinburgh Review, relative to the species of comments on Shakspeare which the Editor of that Work would recommend, I submit to the reader how far I meet the opinion of this judicious Critic:—he observes,—

"The real admirers of Shakspeare, we believe, care very little about his commentators. Yet, if we wish to understand every word of an author who wrote more than two hundred years ago, we must accept of the services of the antiquary and verbal critic. A short glossary, a few explanations of old usages, and a few suggestions for the *restoration of a corrupted text*, would be gratefully accepted, and generally consulted. But these helps become hinderances,—and nuisances indeed of the first magnitude, when they swell to six times the bulk of the original author, and engage us, at every tenth line, in the paltry polemics of purblind annotators, and grovelling transcribers of black-letter. The great popularity of Shakspeare has held out such temptations to this industrious class of beings, that we have now an edition of his thirty-five plays distended into twenty-one thick octavos; in which the text bears such a slender proportion to the commentary, that he who wishes to read nothing but Shakspeare, must keep his forefinger constantly employed in turning over the leaves,—and frequently earn no more by the labour than a single line in a page. When we look into the mass which fills the remainder of it, we find it made up of long quotations from contemporary authors, tedious dissertations on old customs, and keen and solemn controversies upon the comparative merit of rival readings or projects of punctuation.

See Edinburgh Review for July, 1808, p. 449.

From this, I trust, it will readily appear that the plan which I have pursued, precisely accords with the principles suggested by the learned Editor; and should my labours be sanctioned by the Literary World, more than three thousand notes, occupying about six Volumes of what is now considered the best edition of Shakspeare, will thereby become totally unncessary.

SHAKSPEARE'S GENIUS JUSTIFIED.

RESTORATIONS AND ILLUSTRATIONS

OF

SEVEN HUNDRED PASSAGES

IN

SHAKSPEARE'S PLAYS.

The Tempest.

ACT I.

SCENE I.—*page* 6.

BOATSWAIN. Blow, till thou burst thy wind, if room enough!

Ariel has so disposed the wind, that the ship is in danger of being driven against the Island; and which, as Adrian observes in Act II. sc. i. is "almost inaccessible." This being perceptible to the Boatswain, he is supposed to address himself to *Boreas;* and, seaman-like, defies his power, provided the vessel has sufficient sea-room.

In PERICLES, PRINCE OF TYRE, the sailors express themselves in a similar manner:

1 SAILOR. "Blow, and split thyself."
2 SAILOR. "But sea-room, and the brine and cloudy billow kiss the moon: I care not."

Scene I.—*page* 6.

Alonso. Good Boatswain, have care. Where's the Master? *play* the men.

Although the authorities introduced by various Commentators in support of the word *play*, seem plausibly strong; yet, in my opinion, the transcriber mistook the sound of the word. We certainly should read, "*ply* the men:" meaning, that he should make the men work with vigour.

Scene II.—*page* 19.

Prospero. Who having unto truth, by telling *of it*.

Mr. M. Mason recommends, "by telling *of't*;" which elision is to limit the verse to its due measure. But, I am of opinion that we should read, "by telling *oft*:" meaning, that by frequently telling a falshood, he believed it to be a truth. Thus the verse is perfect.

Scene II.—*page* 22.

Prospero. ——— the very rats
Instinctively had quit it.

It is said of rats, that they generally quit a tottering house a few days before it falls.

Scene II.—*page* 25.

Prospero. ——— Now *I arise*:
Sit still and hear the last of our sea-sorrow.

Sir William Blackstone demands, "Why does Prospero arise?" He then proposes to give the words—"*Now I arise*," to Miranda. But, why should Miranda

arise; she who has manifested so lively an interest in the narration of her father? However, it is evident, from the sequent verse, that she attempts to move from her seat, but is prevented by Prospero; the reason of which will be obvious, by reading as the Author wrote:

——————— Now *ire, rise!*
Sit still and hear the last of our sea-sorrow.

Prospero, in the course of his narration, smothers all indignation against his brother; but now the retrospect of his treachery figures to his imagination all the dangers and all the calamities he has endured; and which *raising* the passion of vengeance in his bosom, he exclaims—Now *ire, rise!* which words, from his enraged look, attitude, and action, awaking sensations of fear in the breast of Miranda, she attempts to move from her seat; but judging the true cause of her emotion, Prospero curbs his indignant fury, and modulating his voice, tells her to "Sit still, and hear" him recount "the last of their sea-sorrows," and the care he had taken of her education.

The transcriber made the blunder: *I arise*, and, *ire, rise!* have, perhaps, as close a similarity of sound as any two words formed of different characters.

Scene II.—*page 37.*

Prospero. Come forth thou *tortoise! When?*

Prospero calls Caliban, who is a rude monster, from his cell: he is a mass of flesh, destitute of reason; and who, like the tortoise, merely eats, drinks, and crawls about, in sluggish inactivity. In short, Prospero considers him as a piece of unmeaning matter—a mere excrescence. To prepare us, therefore, for the object he is about to introduce, Prospero marks his contempt of him, by the most contemptible appellation that can be given to any object partaking of human form.

Come forth thou *tortoise wen!*

i. e. *Thou animated excrescence!* Prospero considers him no nearer to human nature than is that protuberance called a *wen*.

In the Second Part of KING HENRY IV. Act I. sc. ii. we have a passage that puts this restoration beyond controversy. Prince Henry, in speaking of the familiarity with which he indulges Falstaff, says—

"I do allow this *wen* to be as familiar with me as my dog," &c.

which Dr. Johnson thus elucidates:—"This swoln excrescence of a man."

SCENE II.—*page* 91.

CALIBAN. ——————— I'll get thee
Young sea-*mells* from the rock.

The researches of my predecessors have been great to establish the existence of *sea-mells*, or *sea-malls;* but I profess myself unacquainted with either; and, I believe our great Poet was equally so: for, though many words are now obsolete which took a lead in literature two centuries ago; yet substantives have no more varied than proper-names. Therefore, if *sea-mells* were known in Shakspeare's time, they must be equally so at present. But they are unknown; nor have our Commentators been able to ascertain that any naturalist, from the time of Pliny to Buffon, ever mentioned such a bird. From these considerations, I am confident the original read:

——————— I'll get thee
Young sea-*mews* from the rock.

The *sea-mews* make their nests in rocks close to the sea. The manner in which the error took place is obvious. The transcriber formed the *w* in *mews* larger

than the other letters connected with the word; and which was taken by the compositor for *ll*.

ACT III.

SCENE I.—*page* 94.

FERD. ——————— My sweet mistress
Weeps when she sees me work; and says, such baseness
Had ne'er like executor. *I forget:*
But these sweet thoughts do even refresh my labours, &c.

It is difficult to say, whether the blunders in this passage should be attributed to the transcriber's unchaste ear, or to the compositor's not deciphering the letters of the true words: we must be satisfied in obtaining the original, which certainly read:

——————— My sweet mistress
Weeps when she sees me work; and says, such baseness
Had ne'er like executor. *I forgiv't:*
For these sweet thoughts do even refresh my labours, &c.

Meaning:—The tears which Miranda sheds, at seeing me striving to fulfil the laborious task enjoined on me by Prospero, give such consolation to my soul, that *I forgive* the iron-heart which imposes it.

The subsequent word—*But*, should read—*For*: the necessity of this latter correction was obvious to Mr. Malone, even in the present corrupt state of the passage.

SCENE I.—*page* 94.

Most busy-*less*, when I do it.

The two first folios read—*Most busy-lest;* altered by Mr. Theobald to *busy-less;* who observes, on this *correction*—"I cannot afford to think well of my own sagacity, as even with this alteration, the passage is corrupt."

Formerly the long *ſ* and round *s* were used indiscriminately, by some printers, in the middle of words; though a cautious printer made the distinction, by placing the long at the beginning, and the round *s* in the middle of words; as in *ſubſcription;* unless a *t*, or an *i* followed the *s*, as in *ſubſtance* and *ſubſiſt*. Thus, then, the error originated:—The compartments for the long *ſ* and *f* being next each other, these letters were frequently mixed; and as it required a sharp eye to distinguish them, the compositor took up an *ſ* instead of an *f*, and produced the corrupt reading, as in the two first folios.—We should read:

> ——————————— I forgiv't:
> For these sweet thoughts do even refresh my labours;
> Most busy *left*, when I do it.

Thus corrected, the meaning is clearly and comprehensively familiar. When Ferdinand had accomplished the daily labour enjoined on him by Prospero, he was more *busy left* than while at work; *i. e.* the severe task occupied his mind, and banished disagreeable reflections; but labour over, and oppressed with fatigue; then his mind became *busily employed*, in reflecting on the tears shed for him by his mistress; the cutting thoughts of his servile state; the irreparable loss of his father; and, the desponding idea of never returning to his dominions.

ACT IV.

SCENE I.—*page* 122.

PROSPERO. If I have too austerely punish'd you,
Your compensation makes amends; for I
Have given you here *a thread* of mine own life, &c.

The old copy reads *third*. According to the passage quoted by Mr. Hawkins, from the Comedy of *Mucedorus:*

thread, was formerly spelt *third;* but in Markham's ENGLISH HUSBANDMAN, the same word is spelt *thrid;* and in this manner, I believe Shakspeare gave it in this passage. A slight transposition, however, seems to have been made by the compositor, who, from a cursory glance at his copy, made *third;* which, being understood by the corrector, in reading the proof, to mean *a third part of* Prospero's *existence*, he changed the definite for the indefinite article; and thus perverted the Author's meaning, by leaving Prospero *two-thirds* of his life in reserve. We should read:

> If I have too austerely punish'd you,
> Your compensation makes amends; for I
> Have given you here *the thread* of mine own life,
> Or that for which I live, &c.

Why should Prospero say,—"Or that for which I live," if he reserves two-thirds of his life; even should Ferdinand prove the worst of husbands? Ridiculous! No: he means, that, in giving Miranda to Ferdinand, he gives the very *thread* of his own life, and which Ferdinand *cuts*, the moment he withdraws from Miranda the affectionate tenderness of a husband.

ACT V.

SCENE I.—*page* 168.

ANTONIO. ——— One of them is a plain fish, &c.

To explain what Antonio calls a *plain fish*, we must resort to Act IV. sc. i. where Ariel relates the trick she played on Caliban, Stephano, and Trinculo:

> "——— So I charm'd their ears,
> That, calf-like, they my lowing follow'd, through
> Tooth'd briers, sharp furzes, pricking goss, and thorns,
> Which enter'd their frail shins: at last I left them
> I'the *filthy mantled pool* beyond your cell,
> There dancing up to the chins," &c.

Thus mantled with the *green superficies* of the stagnant pool, (scale-like substances, which float on the surface of ditches,) they appeared before the cell, where Stephano and Trinculo habited themselves in the *glittering apparel* left on the lines; but Caliban remained in his filthy state, and thus appeared like an amphibious monster, which Antonio calls a *plain fish*.

SCENE I.—*page* 169.

ALONSO. ——————— Where should they
Find this grand liquor that hath *gilded* them?

Gilded is designed to convey a double meaning:—their external appearance in the glittering robes of Prospero; and, as drinking much *liquor* heightens the complexion and gives it a gloss, their inebriation adds to the gilded figure.

Two Gentlemen of Verona.

ACT I.

Scene I.—*page* 187.

Speed. And being so hard to me that brought your mind, I fear, she'll prove as hard to you in telling *her* mind.

The old copy has—"in telling *your* mind." It appears to me that we should read—"In telling *you her* mind." The person who read to the transcriber coupled the words *you her* as *youer*, omitting to aspirate the *h;* the want of which sound deceiving the transcriber, he took it for *your*, as in the old copy.—Thus corrected we gain Speed's meaning.

ACT II.

Scene II.—*page* 212.

Julia. If you turn not, you will return the sooner:

If your affections do not change, you will return the sooner.

ACT III.

Scene I.—*page* 249.

Launce. I am but a fool, look you; and yet I have the wit to think, my master is a kind of knave: but that's all one, if he be but one knave.

Launce, convinced that his master is the cause of Valentine's banishment, calls him a *kind of knave;* and

having a shrewd suspicion, that he will rob him of his mistress as well as his liberty, will, thereby, prove himself doubly a knave.

ACT IV.

Scene I.—*page 275.*

Sylvia. I am very loth to be your idol, Sir;
But, since *your falshood shall become you well*
To worship shadows, and adore false shapes,
Send to me in the morning, and I'll send it:

Dr. Johnson proposes to correct this unmeaning passage by reading—"But since *you're false, it* shall become you well;" which certainly removes the obscurity; and Mr. Tyrwhitt, is satisfied with the present text, "only to suppose," as he says, "that *it* is understood."

I, however, am confident that the obscurity of this passage is owing both to the transcriber and compositor; to the first, from false punctuation; and to the latter, from having composed a *T* in place of a *G*, which making *To*, (it being a word) escaped the corrector's notice. I read, as I believe the author wrote:

But, since your falshood shall become you; well—
Go: worship shadows and adore false shapes:
Send to me in the morning, and I'll send it:

Thus the indignation of Sylvia is displayed; her language emphatic; her determination conclusive; and, ordering him from her presence, she tells him to send in the morning for the picture.

Midsummer-Night's Dream.

ACT II.

Scene II.—*page* 357.

Titania. Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land,
Have every *petting* river made so proud,
That they have overborne their continents.

The transposition of one letter obtains the Author's word. We should read:

Have every *petling* river made so proud, &c.

Petling is a diminutive, used either as a word of endearment, or contempt. The text, thus corrected, means: That every little insignificant river, by heavy rains falling into them, had become so proud, they broke down the banks which originally confined them.

Scene II.—*page* 360.

Titania. The human mortals want their winter *here*.

The word *here*, limits the desolation, occasioned by the quarrels between Oberon and Titania, to Athens, only; whereas, the text should make the calamity general. See a subsequent part of this speech:

"Therefore the moon, the governess of the floods,
Pale in her anger, washes *all* the air," &c.

If "*all* the air" has been so incessantly washed, the "progeny of evils" must have been scattered over the world: and this Titania evinces, by observing, that—

"——————— the *mazed world*
By their increase, now know not which is which:"

Surely then, when she speaks in such pointed terms of the general calamity, she cannot mean, so immediately, to limit its effects. I am, therefore, inclined to think Mr. M. Mason correct, and that we should read *cheer*: meaning—That human mortals cannot enjoy their festive *cheer*, or chant their songs of praise at the accustomed season, on account of this extraordinary revolution in the order of nature.

ACT III.

SCENE I.—*page 375.*

DEMETRIUS. Where is Lysander, and fair Hermia?
The one I'll *slay*, the other *slayeth* me.

The old copies read:—"The one I'll *stay*, the other *stayeth* me." The present text is from the suggestion of Dr. Thirlby. I, however, think the old copies right.

According to the present text, Demetrius is made to say, "*the one I'll* slay," (Lysander) for which murder, the Athenian laws must condemn him: he then continues, "*the other* slayeth *me*;" meaning Hermia: by which alteration, the sense is perverted and the persons changed.

Helena having signified to Demetrius, that Lysander and Hermia intend to elope; Demetrius, jealous of the one, and winged by passion for the other, pursues them. Now, according to Dr. Thirlby's *correction*, Is it said, for what purpose Demetrius goes in pursuit of the fugitives? Yes; *The one he will* slay! What then becomes of the other? But see how clearly the original disposes of Hermia, and assigns sufficient cause for his saying—"*the other* stayeth *me*." He will *stay*, that is, he will *stop* Hermia; she being already destined by her father to become his bride, and prevent her from eloping with

Lysander, who *stayeth* him, *i. e. stops* him from obtaining the object of his passion.

According to the present text—*the one I'll slay*, must mean Lysander; whereas, it should be Hermia whom he intends to *stay*.

In a subsequent part of this scene, that the Author's meaning of the word should not be misunderstood, he makes Demetrius repeat it:

"I will not *stay* thy questions; let me go."

In other words—I will not *stop* to hear you; *let me go*.—The original reading should be restored.

SCENE I.—*page* 378.

OBERON. Hast thou the flower there? Welcome, Wanderer.

According to the present reading—*Welcome Wanderer*, is made the name of the flower; and which is strengthened by Puck's direct reply:—"Ay, there it is."—Surely the salutation should take the lead, thus:

OBERON. Welcome, Wanderer; hast thou the flower there?
PUCK. Ay, there it is.

The compositor might have made this transposition when correcting some error in the verse.

ACT III.

SCENE I.—*page* 396.

PYRAMUS. So doth thy breath, my dearest Thisby dear—
But, hark, a voice! stay thou *but here a while*,
And by and by I will to thee appear.

I cannot agree with Mr. Malone, that *two lines have been lost;* nor do I think Mr. Theobald comes a *whit* nearer to sense than the old copy, by his alteration. In short, the present obscurity of the passage, and breach in

the metre, arise from a careless compositor, who transposed the words: the Author designed a triplet, thus:

> So doth thy breath, my dearest Thisby dear—
> But, hark, a voice! stay thou *a while but here*,
> And by and by I will to thee appear.

Where are the two lines wanting?—What sense can be clearer?

SCENE II.—*page* 419.

LYSANDER. You are unkind, Demetrius; be not so;
For you love Hermia, this, you *know*, I know.

Another error of the compositor, who taking the line on his mind forgot *do*, and composed *know*.—We should read:—For you love Hermia, this you *do*, I know. In the same speech, Lysander says,

> "And your's of Helena to me bequeath,
> Whom I *do* love, and will *do* to my death."

SCENE II.—*page* 425.

DEMETRIUS. ——————No, no, Sir—*he will.*

I am convinced that a greater number of sudden transitions, or breaks, have been introduced than the Author intended; and owing to loss of words, which the early Editors had not sufficient penetration to supply.

This passage has been tortured by various alterations. Mr. Malone's text is formed, from the Quarto (printed by Fisher) and the first Folio; by which junction, he reads:—"No, no, he'll—Sir"—

The Scene before us, exhibits Hermia using all her efforts to prevent Lysander from combating with Demetrius. Lysander really strives to extricate himself from her hold; but, respecting her person, will not use

that violence which might "*hurt her*," nor will he "*strike her*," but tells her to quit him. "Away," he says, "you Ethiop!"—But Demetrius believes his struggles a mere feint: that he does not use sufficient force; but, that through cowardice he suffers himself to be detained. This, I believe to have been the Author's meaning, and which is obtainable by a slight correction:

——————No, no, *he'll not stir:*
Seem to break loose; take on as you would follow.

Thus the sarcasm is levelled at Lysander with force; and the passage so clear, that any person, who can read, must understand it.

The word *not* was lost in the first Edition of this Play; *stir*, instead of *sir*, requires but the addition of a *t:* and thus corrected the metre is also perfected.

ACT IV.

Scene I.—*page 443.*

Titania. Fairies, be gone, and be *all ways away.*

The old copies read: — "And be *always* away." I suppose the present text (Mr. Theobald's) means—*to be on every direction:* and that of the old copies,—*not to approach the Fairy Queen in future.* Now, though Mr. Theobald's correction gives a more plausible meaning, yet the old copy contains the Author's words, but not his punctuation.—I correct thus,

Fairies, be gone, and be *always:—Away!*

In the Fairy language, meaning:—*Be invisible, though present.*—She orders the fairies to be invisible while her lover seeks repose.—Thus, Titania displays her power.

ACT V.

SCENE I.—*page* 479.

THESEUS. Here come two noble beasts in, a *moon and* a lion.

Truly, the moon is paid a pretty compliment: the passage is *beastly* corrupt. We should read:

Here come two noble beasts in; a *man and a lion.*

As a man is the most noble of the animal creation, so is the lion of all quadrupeds: Theseus, therefore, considers Snout as a beast from his manners and actions. The Author's word, *man*, should be restored. The metamorphose of *man* to *moon* is the witchcraft of Mr. Theobald.

We are not to take this passage in a sense so strictly literal, as, *a man in a whale;* which was the case with *Jonah*, when in the whale's belly; though, I doubt not our Author had this figure in view, and most probably wrote—"a man *in* a lion." Meaning Snout, who enters enveloped *in a Lion's skin.*

Merry Wives of Windsor.

ACT I.

Scene III.—*page* 40.

Falstaff. I spy entertainment in her; she discourses, she *carves*, she gives the leer of invitation.

No doubt Mrs. Ford was an excellent *carver*, perhaps equal to any in Windsor; and entertained her friends with choice viands: but the *entertainment* to which Falstaff alludes being that of love, her adroitness in the art of *carving* is not absolutely necessary.

Falstaff has *spied* a certain *craving* in the eye of this *merry wife;* and as she has given him the *leer of invitation*, he, in his lascivious humour, says,—

She *craves*, she gives the leer of invitation.

See a subsequent speech in this scene, where Falstaff boasts of the impression he has also made on the heart of Mrs. Page:

"O, she did so course o'er my exteriors with such a *greedy intention*, that the *appetite of her eye* did seem to scorch me up like a burning glass!"

And by *the appetite of Mrs. Ford's eye*, Falstaff thinks he knows that for which she *craves*.

It is almost unnecessary to say, that the compositor, from the cursory view he took of the copy, read, she *carves*, instead of she *craves*.

Scene III.—*page* 41.

Nym. The *anchor* is deep: Will that humour pass?

The *anchor* and *arrow* being similarly pointed, Nym compares the former to the arrow used by the wanton archer; and, as an *anchor*, when *cast*, darts through the bosom of the deep, so Nym displays his humour by saying, *the anchor is deep* in Mrs. Ford's bosom.

Scene III.—*page* 47.

Nym. I will possess him with yellowness, for the revolt of *mien* is dangerous.

The old copies read—"the revolt of *mine*." I am of opinion we should read—*the revolt of mind;* meaning, that by making Page jealous, he will become so enraged, so mad, as to chastise Falstaff. The *revolt*, or revolution in his mind, occasioned by jealousy, will divest him of all prudence.

ACT II.

Scene I.—*page* 60.

Mrs. Page. Why, I'll exhibit a bill in the parliament for the *putting* down of men.

No doubt Mrs. Page means *fat* men. Her passion is blended with revenge and humour:—she will pray the parliament to pass a bill, that all *fat men* shall be restricted in diet; and thereby, their lustful passions being subdued, virtuous women may be neither subject to their arts or insolence. Perhaps the original read—*pulling* down. We frequently say, *pull* down your flesh with exercise, and use spare diet.

Scene I.—*page* 68.

Pistol. Away, *Sir Corporal Nym.*—
Believe it, Page; *he speaks sense.*

He may *speak sense*, but I cannot develop it according to the present arrangement of the passage.

The characters present are Pistol, Nym, and Page.—Nym has been *filling* Page *with yellowness;* and Pistol, thinking that enough has been said to give a good dose, wishes Nym to depart. We shall obtain order out of confusion, by arranging the lines as our Author wrote them:

Pistol. Away, Sir Corporal. [To *Nym*, meaning, Let us depart.
Nym. Believe it. [*Impressing on Page's mind that all he told him was true.*
Page. He speaks sense. [To himself: giving credit to what *Nym* related.

I am certain the error originated thus: the person who read to the transcriber did not make *sufficient pauses*, and the names and words corresponded so well, that he, disregarding the sense, perceived not the blunder he was making. Moreover, are we to believe that Nym would take such a liberty with so respectable a character as Page, and thus address him, *Believe it, Page*—as though he were his familiar acquaintance?

Scene II.—*page* 78.

Pistol. I will retort the sum in *equipage.*

Equipage is certainly a very familiar word; but, with Mr. Steevens, I must say,—"that it ever meant *stolen goods*, I am yet to learn." The compositor mistook the word: our Author wrote:

I will retort the sum in *equipoise.*

Retort, (return) *Equipoise* (equal weight.) I will return you equal weight in money. "No," says Falstaff, "not a penny." The *oi* was taken for an *a*, the *i* being closely joined to the *o;* and the *z* for a *g*, the word *equipoise* being formerly spelt *equipoize.*

Scene III.—*page* 106.

Host. I will bring thee where mistress Ann Page is, at a farm-house a feasting; and thou shall woo her: *Cry'd game*, said I well?

We have three pages of close notes on this passage in Johnson and Steevens' edition: all of which, I think, may hereafter be dispensed with.

Let it be considered, that the Host avails himself of Caius's ignorance of the English language, and conveys gross abuse under the mask of friendship.—In one place he calls him *Heart of Elder;* which means *a spiritless-fellow*—the elder-tree having no *heart,* its interior being all pulp. In another place, he gives him the genteel name of *Monsieur Muck-water;* which he interprets—*valour, bully:* again,—*He will clapper-claw thee tightly, bully:* which he interprets—*He will make thee amends.* But the epithet which he gives him at present is even worse than these; the grossest he could use to a man going to court a young and beautiful damsel; yet, for this, Caius's ignorance of what the other says, is such, that he promises to procure him guests of the first distinction:—*de good guest, de earl, de knight, de lords, de gentlemen, &c.* and all this for being called—*Dry'd game: i. e.* an old sapless fellow, in whom the animal juices that could create passion are extinct. Thus then the original:

Mistress Ann Page is, at a farm-house a feasting; and thou shall woo her: *Dry'd* game, said I well?

The case in which the capital letters are deposited has uniform compartments, and the letters follow successively in each. The *C* and *D*, therefore, being next door neighbours, often visit each other; and such a visit being unfortunately paid by *C* to *D*, about the time when the manuscript of this play made its first appearance in a printing-office, *Cry'd game* has maintained its situation ever since.

ACT III.

SCENE III.—*page* 138.

MRS. FORD. Shall we send that foolish *carrion*, mistress Quickley, to him?

The old copy reads—*foolishion carrion.*

Mrs. Quickley is one of those gossipers with which every village is infested, those who have *an eye on* every person, and *carry on* any intrigue or plot in which they are made privy by the party: to this may be added their artful manner of making scandal current. In Dame Quickley, we cannot say this malevolent trait prevails; but being loquacious and fond of gossipping; communicative, and desirous of being made a sort of confidant, she has obtained the nickname of *eye on—carry on;* perhaps from often saying—I have an *eye on* him, or her; or, an *eye* on it; as also *carry on*, in a similar manner. By the frequent repetition of such phrases many persons obtain nicknames; and, no doubt, our intriguing dame was better known in Windsor as Mrs. *Eye on—carry on*, than Mrs. Quickley.

The transcriber being ignorant of the sense, followed sound; and, for *foolish eye on—carry on*, wrote *foolishion carrion:* thus giving the vowel *i* for *eye* (to observe or look after,) and *carrion* (coarse meat) for *carry on* (to proceed actively in an undertaking). Thus it will be perceived, that the correction is simple by which the Author's sense is obtained.

SCENE V.—*page* 153.

FALSTAFF. ——next, to be compassed, like a good bilbo, in the circumference of a peck, hilt to point, heel to head:

Falstaff does not say, that he was compassed either within the circumference of *a pack*, or *peck*, as Mr. Malone supposes; but "*like* a good bilbo," that would bend from

"*hilt to point*," so was he bent from "*heel to head.*" By the description he gives of his situation, he must have been placed on his belly, in the buck-basket; and so *compassed*, that his heels touched his head. The inference, therefore, to be drawn is—that a good bilbo was of such flexibility, that it could be incurvated within the small circle of a *peck-measure*.

Tumblers may have that surprising flexibility of body which Falstaff describes; but, in himself, it is hyperbolical to an extreme, and received, not literally, but wittily.

ACT IV.

SCENE I.—*page* 158.

MRS. QUICKLEY. —— and to call *horum*:—fie upon you!

Mrs. Quickley seems too perfect in the Latin word, *horum*. She has already perverted *genitive case*, to—"*Jenny's case:*" surely, then, in the present instance, she should say, "*whorum*:—fie upon you!"

SCENE II.—*page* 162.

MRS. PAGE. Alas, three of master Ford's brothers watch the door with *pistols*, that none shall issue out.

This anachronism is not Shakspeare's, but the Printer's. We must call to remembrance, that *Pistol* having quarrelled with Falstaff, disclosed the Knight's intentions to Ford: and we also find Pistol employed as the *Crier Hobgoblin* in Windsor forest. If then, that Ford really employed *three of his brothers to watch the door*, is it not highly probable, that the treacherous *Pistol* was also employed to identify Falstaff? Under these considerations, I believe our Author wrote:

Three of master Ford's brothers watch the door, with *Pistol*, &c.

ACT V.

SCENE IV.—*page* 197.

MRS. PAGE. They are all couched in a pit hard by Herne's oak, with obscured lights; which, at the very instant of Falstaff's and our meeting, they will at once display to the *night*.

The troop of supposed fairies, with obscured lights, are to display their lights, not "to the *night*," (darkness) but, to Sir John Falstaff, *knight;* and which, as Mrs. Ford observes, "cannot choose but amaze *him*."—We should read:—they will at once display to the *knight*.

This error has kept the true sense of the passage long enough in darkness; the light now thrown on it, will, I hope, have its effect.

SCENE V.—*page* 211.

MRS. PAGE. Now, good sir John, how like you Windsor wives?
See you these, *husband?* do not these *fair yokes*
Become the forest better than the town?

Before Falstaff rises from the ground, he divests himself of the buck's-head; and we see no stage direction to warrant Mr. Theobald's observation, that,—*the types of cuckoldom remain in Falstaff's hands.*

After the first verse of this speech, (according to the present reading,) Mrs. Page is made to address her husband: How then could Ford, with propriety, become the next speaker? In short, the text is corrupt; and the forced elucidations of it, possess more *horn* than marrow? Our Author wrote:

> Now, good sir John, how like you Windsor wives?
> See you *these husbands?* do not these *fairy jokes*
> Become the forest better than the town?

Thus the entire of Mrs. Ford's speech is addressed to Falstaff, and conveys such cutting words, that, if Falstaff has sensibility to feel a wound,—"*See you these hus-*

bands?" sends an arrow to his very soul.—"*See you these husbands?*" pointing at the same time to the very men, whose domestic peace—whose earthly happiness, his lust and avarice intended to destroy.

Thus, neither *horns*, *yokes*, nor *oaks*, have any concern with the text; and this long controverted point, ultimately ends in—*fairy jokes.*

Why "*fairy jokes* become the forest better than the town," is easily explained. The town could not yield effect to the scene planned by the *merry wives;* and, that Falstaff may know who played the former *jokes* on his credulity, she makes the observation.

In the folio of 1623, there is no comma after the words, "*See you these*"—a convincing proof that Shakspeare wrote "*See you these husbands?*" and not only to convey the rebuke, but also to make the plural—*husbands*, correspond with *wives*, as in the preceding verse: the *s* was lost in the turn of the note of interrogation. The *y* which makes the corrupt word—*yokes*, belonged to the word *fairy:* and the *j* which should have made *jokes*, was omitted by the transcriber, the down-stroke and turn of the *y* being precisely a *j*, which made him think he had already formed that letter.

SCENE V.—*page* 215.

FALSTAFF. ——— ignorance itself is a plummet o'er me:

Very few words show Falstaff's meaning:—*I act with so little caution, that ignorance can sound, or fathom my intentions.*

Twelfth Night.

ACT I.

Scene II.—*page 243.*

Captain. Assure yourself, after our ship did split,
When you, and *that* poor number saved with you, &c.

When the Captain, and those who were saved from the wreck, got on shore, he enumerated them, thereby ascertaining the number that perished; and as Viola was present at the muster, and knew the number saved, the Captain alludes to *that poor number;* part of whom may have been sent to seek provisions, and others left to guard whatever effects were saved from the wreck.

Scene II.—*page 244.*

Viola. O, that I served that lady:
And might not be delivered to the world,
Till I had made mine own occasion mellow,
What my estate is, &c.

I cannot read Dr. Johnson's observations on the present intentions of Viola, without some degree of astonishment! he says,—"Viola seems to have formed a very deep design with very little premeditation: she is thrown by shipwreck on an *unknown coast*, hears that the prince is a bachelor, and *resolves to supplant the lady whom he courts.*" Thus, the poet is arraigned for incongruity, and Viola's character unmeritedly tarnished. Again, the Doctor observes,—"Viola is an excellent schemer, never at a loss; if she cannot serve the lady, she will serve the duke." Now, let us see whether the Author or Critic be correct: whether the Critic or Character be reprehensible.

Viola and her brother, deprived by death of their parents, embark for some port, where their presence, perhaps, is necessary, in order to obtain part of that fortune bequeathed them by their father: or, perhaps, a spirit of enterprize in the young man (her brother,) induced him to risk a part of their mutual fortune in merchandise; and Viola, considering him her best protector, accompanied him. On their voyage, the ship is unhappily wrecked off the coast of Illyria: Viola is saved; her brother is supposed to have perished; and, in addition to this calamity, whatever property she had on board, lost. Thus, in a strange country, destitute of friends, unknowing and unknown, she hears that Olivia, a lady of the first distinction, has made a vow to seclude herself for a certain period from society, that she may give full scope to that affliction which overpowers her for the loss of an only brother. Here, similarity of misfortune, or leading cause of sorrow, between Olivia and Viola, being striking, poor Viola exclaims:

"O, that I served that lady!
And might not be deliver'd to the world."

Surely this is a pious virtuous wish:—a wish prompted both by prudence and good sense.

But Viola's fair star is destined to light her to a happier abode. Olivia admits no stranger near her person, save a very select few of her most esteemed relations. Thus disappointed, and knowing that, as a youthful female who has pretensions to beauty, she becomes exposed to the insults of the dissolute, Viola, to avoid the the snares of seduction, testifies an inclination to obtain a situation in the palace; and, that all suspicion of her sex may be perfectly lulled, intends to disguise herself in the habiliments of a man: nay, farther, that the females about the court should look on her more with contempt than desire, intends to pass for an eunuch. Her plan succeeds; and though she promised herself nothing more than temporary protection from distress and insult, until a favourable opportunity of returning to

her own country might arrive; or, until *she had made her own occasion mellow, what her estate should be;* yet, when she becomes so highly favoured by the Duke; and is a constant witness of his good qualities; her heart, hitherto free, becomes his slave: she loves, and wishes to become his wife.

Surely there is neither *premeditation* in this; nor any immediate resolution to supplant the lady to whom the Duke wishes to pay his addresses?

SCENE III.—*page* 248.

MARIA. He hath, indeed,—almost natural: for, besides that he's a fool, he's a great quarreller, &c.

Maria plays on the words—*almost natural;* meaning, that, whatever language Sir Andrew attempts to speak, he displays the same knowledge of it that he does of his mother tongue, in which he is no great proficient; by *almost natural*, she also means, that *he is* almost an idiot.

SCENE V.—*page* 272.

OLIVIA. Look you, sir, such a one as I was this *present.*

The addition of an *s*, gives, I believe, the true text.

Look you, sir, such a one as I was this *presents.*

Thus the allusion to the picture is supported:—by *presents*, she means *exhibits.*

ACT II.

SCENE II.—*page* 283.

VIOLA. She made good view of me; indeed, so much,
That, *sure*, methought, her eyes had lost her tongue, &c.

See Mr. Malone's observations on this passage. For the word *sure*, I am certain, we should read—

That, *oft*, methought, her eyes had lost her tongue, &c.

Scene II.—*page* 283.

Viola. Disguise, I see; thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it, for the *proper-false*
In women's waxen hearts to set their forms!

The proper false, though an unexampled phrase, Mr. Steevens has, from his accommodating maxim, not to alter the text, defended with much ingenuity. I am, however, inclined to think it corrupt; and, that the true word not being sufficiently legible in the manuscript, that which has been introduced, occasioned the alteration of two other words. I read:

How easy is it, for *thy purpose false*,
In women's waxen hearts to set *thy* forms!

Disguise is made a person, and to whom Viola is supposed to address herself. Thus corrected, the passage means:

How easy is it for Disguise, by assuming a specious appearance, to work *false purposes* on the waxen hearts of women, whose credulity is ever ready to receive impressions. By "*thy forms*" she means, *assumed appearances*,—appearances studied to deceive, and which, fixing on the heart, make the impression.

Scene III.—*page* 292.

Sir Toby. ——— Shall we rouse the night-owl in a catch, that will draw three *souls* out of one weaver.

This passage was never intended to bear that sublime illustration given by Dr. Warburton. If the French coin, called a *sol*, (plural, *sols*) or *sous*, was formerly spelt *souls*, the text is correct, and the Author played on the word: if not, *sols*, I believe was the original. Sir Toby means, that he would draw three *sols*, (three half pence) out of one weaver; a sum, that extraordinary powers only could obtain.

The name of the coin not being familiar; either the transcriber or compositor thought it should be *souls*. Whoever made this error, is not highly culpable.

SCENE III.—*page* 298.

SIR TOBY. We did keep time, sir, in our catches, *sneck* up!

We certainly should read: *snack* up.—*Snack*, means *share*, or *part by agreement*. Each supported his *share* or *part* of the catch,—first, second, and third, *as by agreement*.

SCENE IV.—*page* 311.

THE DUKE. But 'tis that miracle, and queen of gems,
That nature pranks *her in*, attracts my soul.

There is a transposition in this passage. We should read—"That nature pranks *in her*."

The Duke compares the *heart* of Olivia to a gem miraculously beautiful; nature the artist, who adorned and set that heart *in her*. Olivia cannot be in her own heart! The Duke seeks *that miracle and queen of gems*, which nature *pranks in her;* i. e. has adorned, by setting it *in her* most lovely person.

SCENE IV.—*page* 313.

VIOLA. ——————— she pin'd in thought;
And, with a green and yellow melancholy,
She sat like patience on a monument,
Smiling at grief.

All the united exertions of criticism, sculpture, and painting, have been displayed to illustrate this admirable passage: but vain the efforts, neither the powers of erudition nor scientific knowledge, have been able to recon-

cile the incongruity of—*patience sitting on a monument smiling at grief:* and yet, the transposition of a comma, and the addition of two parenthesis, give full power and perfect beauty to the whole figure. I read:

> ——————she pin'd in thought;
> And, with a green and yellow melancholy
> She sat, (like patience on a monument,)
> Smiling at grief.

The parenthetical part of the passage requires modulation of the voice. The Poet represents his object, as *seated in the same attitude*, as that in which sculptors delineate *patience on a monument*. Patience does not *smile at grief:* it is the poor girl who *sat*, in that disconsolate attitude; her eyes thoughtlessly fixed, *i. e.* not turning from any insignificant object on which they lodged, and which a spectator would have imagined occupied her thoughts:—*she sat smiling in the midst of tears*, whilst inward sorrow gnawed her bosom, and bade defiance to the balm of consolation.

SCENE V.—*page* 325.

FABIAN. Though our silence be drawn from us with *cars*, yet peace.

Since neither *cars*, *carts*, nor *cables* have produced the desired effect; I think a smart *cat*, made of whip-chord, and with which offenders are often castigated, will stand a chance: however, Fabian thinks the contrary; for though they were whipped with *cats*, yet still, he says, they must preserve peace. Our Author certainly wrote:

> Though our silence be drawn from us with *cats*, yet peace.

The word *cats*, speaks feelingly for itself: a *t* for an *r* corrects the error.

ACT IV.

SCENE III.—*page* 392.

SEBASTIAN. ——————— Where's Antonio then?
I could not find him at the Elephant:
Yet there he was; and there I found *this credit*
That he did range the town to seek me out.

This credit, is a letter left by Antonio at the Elephant for Sebastian, and which he should hold in his hand. There wants this stage direction: (He takes a letter from his pocket,) which letter displays at once what *this credit* means.

ACT V.

SCENE I.—*page* 416.

OLIVIA. And now I do bethink me, it was she
First told me, thou wast mad; *then* came in smiling, &c.

A slight alteration gives the original. We should read:

And now I do bethink me, it was she
First told me thou wast mad.—*Thou* cam'st in smiling, &c.

Thus corrected, the text corresponds with the elucidation given by Mr. Steevens. The *ou* in manuscript, might very easily be taken for *en*.

Much ado about Nothing.

ACT II.

SCENE I.—*page* 47.

BENEDICT. ——it is the base, the bitter disposition of Beatrice, that puts the world into her person, and so gives me out.

Dr. Johnson's elucidation is perfectly correct: he, however, could not reconcile how "*base and bitter* are inconsistent; or, why what is *bitter* should not be *base*." Truly, he might well make this observation, the passage being corrupt.

The old copies read—"*base* though *bitter* disposition:" And here we find two bad qualities, with an unprecedented aim to soften one, by making it exceptionable, as though there was some goodness attached to it. The Author's text, however, can only be obtained by means of the old reading—" base *though* bitter," &c.

——it is the base, *tough*, bitter disposition of Beatrice, &c.

Thus he points out three bad qualities in Beatrice, to prove that her evil reports proceed from a malevolent disposition. She is base, (wicked) *tough*, (vicious) and bitter, (sharp.) The compositor, having merely glanced at the copy, mistook *tough* for *though:* the omission of an *h* corrects the error.

SCENE I.—*page* 49.

BENEDICT. ——— huddling jest upon jest, with such *impossible* conveyance, upon me, that I stood like a man at a mark, with a whole army shooting at me:

I find it utterly *impossible* to extract any sense from the censurable word, in its present place; nor can I receive any light from the forced elucidations before me.

From the characteristics attributed to Beatrice by her antagonist, she seems to be totally destitute of *pity*: I, therefore, not only think, but am confident, that our Author wrote:

> Huddling jest upon jest with such *impitiable* conveyance upon me, that I stood like a man at a mark, &c.

In this speech, Benedick calls her the *infernal Até* (the goddess of Revenge) and where *revenge* is a prevailing passion, *pity* never enters.

The compositor took but a cursory view of his copy, and read, *impossible* for *impitiable*.

SCENE I.—*page* 53.

BEATRICE. Good lord, for alliance!

Beatrice plays on the word *cousin*, as used by Claudio, and turns its sense from *cousin* (a relation) to *cozen* (to cheat)—meaning, that Hero, by telling Claudio *he is in her heart*, has *cheated him into an alliance*. In representation, Beatrice should follow the word *cousin* immediately, to give the idea the same force as though she said, *she cozens*, good lord, for alliance.

Our Author frequently plays on this word: one apposite example may be necessary.—See HENRY IV. Act I. sc. iii. where Hotspur, speaking of Henry, says:

> "Look,—*when his infant fortune came to age*,
> And,—*gentle Harry Percy*,—and *kind cousin*,
> O, the devil take such *cozeners!*"

SCENE I.—*page* 53.

BEATRICE. ——— Thus goes every one *to* the world but I, and I am sun-burned, &c.

The transcriber mistook the sound of the word: the error lies in the word *to*. We should read:

> Thus goes every one *through* the world but I, and I am sun-burned, &c.

Beatrice means, that Hero, in having cozened Claudio, has only acted like the rest of her sex, when striving to obtain a husband; and "*thus*," she observes, "*goes every one through the world*, (cheating) *but, I;*" and, as I am ingenuous and veil not my true sentiments of mankind, but expose them, as I do my honest countenance, to the rays of the sun, I am neglected and may sit in a corner, and cry, *heigh ho! for a husband.*

If the *r* in *through* be not sounded, it nearly resembles *to*. There are many persons who sound *to—tho:* but, however the error took place, the correction manifestly displays its own value.

SCENE I.—*page* 56.

DON PEDRO. —— I will, in the interim, undertake one of Hercules' labours; which is, to bring Signior Benedick and the lady Beatrice into a *mountain of affection*, the one with the other.

The labour is Herculean, because there are many obstructions to remove; but, when overcome, as *the union of bodies* forms a *mountain;* so will their union prove in affection.

ACT III.

SCENE I.—*page* 84.

URSULA. ———————— Signior Benedick,
For shape, *for bearing*, argument, and valour,
Goes foremost in report through Italy.

Thus the text makes Benedick *support* a greater weight than any porter in all Italy. For *argument*, I shall only say, it is the *very worst* recommendation to a lady's love,

as it is not only productive of serious quarrels abroad, but also the strongest poison to domestic happiness.

Dr. Johnson, in his elucidation of *argument*, gives it the most favourable meaning:—*discourse*, or the *powers* of reasoning." But the powers of reasoning scent too strongly of an argumentative disposition, to prove a recommendation: In fact, the Doctor and his contemporaries wanted their accustomed penetration. Our Author wrote:

> ——————— Signior Benedick,
> For shape, *forbearing* argument, and valour,
> Goes foremost in report through Italy.

Thus the recommendation is strong; for, though Benedick is the most valorous man throughout Italy, yet, he ever *forbears argument*, in order to avoid dissention: such endowments, I think, could not fail of finding sufficient influence in the heart of Beatrice.

SCENE IV.—*page* 110.

BEATRICE. ——— For the letter that begins them all, *H*.

However poor this jest appeared to Dr. Johnson, I think he mistook its meaning. *Heigh ho!* always comes with a thoughtful sigh—a want of something: not an exclamation resulting from pain.

Margaret, who is privy to the trick played on Beatrice, follows up the *heigh ho!* with—"*for a hawk, a horse, or a husband.*" Now, Margaret only demands, *which of the three* she sighs for; and Beatrice, that her secret wish may remain unknown, answers—*H*; meaning, *each*—she would have the three. Margaret knows the wish of her heart, and in a subsequent speech, addrest to Beatrice, says,—"*God send every one their heart's desire.*"

ACT V.

SCENE I.—*page* 144.

LEONATE. ——————— Make misfortune drunk
With *candle-wasters*.

The antecedent part of this speech displays the feelings of a fond parent, labouring under the afflicting wound his honour has received in the base defamation of his guiltless child: so great, indeed, is his affliction, that it refuses every consoling balm which friendship offers. To ordinary calamities, no doubt, he would have been submissive; but the oppressive weight of his grief, he conceives beyond human power to bear, and that no person could measure woe with his woe, who could "*hem when he should groan*," or "*patch grief with proverbs;*" which being, as he conceives, incompatible with real affliction, he starts a third impossibility; and, if any person labouring under equal distress of mind can do these things, *bring him hither*, says he, "*and I of him will gather patience.*"—That which Leonate now requires is, to "*make misfortune drunk with* candle-wasters:"—So says the text.

Had Mr. Steevens reflected, that they are impossibilities which the unhappy Leonate requires to be overcome, he would not have sent a person labouring under a most weighty affliction to a tavern, there to sit during the night in dissipated company, and to get drunk by swallowing *flap-dragons!*—Surely, instead of proposing an impossibility, a much more effectual mode of getting drunk could not be pointed out; for, by such intemperance, a man might drown all sorrow, if drinking and swallowing flap-dragons could do it, long before Aurora made her appearance.

Mr. Whally's plan for making *misfortune drunk*, is a very dry one, and would require too large a portion of that article which Leonate cannot command—patience.

I could give a good recipe for making the beverage to which Leonate alludes, but prefer recommending the curious to some experienced midwife, who can tell the exact quantity of barley, aqua-puræ, sugar, spices, &c. necessary to make a good *Caudle-water;* and if a man, labouring under affliction, gets drunk by drinking *Caudle-waters*, then will Leonate *gather patience*. In future then—

> ——————Make misfortune drunk
> With *caudle-waters.*

That is, if it be possible: sick, it may make one who would drink of it profusely, but drunk—never.

The word in the manuscript not being sufficiently intelligible, the compositor made the best he could of it:—the *u* and *n* are scarcely distinguishable one from the other; and having composed *candle* instead of *caudle*, concluded, that, as there was no such thing as *candle-waters*, it necessarily must be *candle-wasters;* and thus, with the art of Dr. Faustus, he turned caudle-waters into *candle-wasters!*

In TIMON OF ATHENS, Act IV. sc. iii. an allusion is made to *caudle-water*, as a grateful beverage after profuse drinking.

> "—————— Will the cold brook,
> Candied with ice, *caudle* thy morning taste,
> To cure thy o'er-night's surfeit?"

An insatiable thirst, the following morning, is the consequence of inebriation; and, as that thirst should be assuaged by a grateful beverage that could not affect the head, a *caudle-water*, such as *barley-water*, was, we may suppose, generally resorted to: for *tea*, and, I believe, coffee also, was not used in England in the time of Shakspeare.

Measure for Measure.

ACT I.

Scene I.—*page* 188.

Duke. ——————— Then no more remains
But *that* to your sufficiency, as your worth is able,
And let them work.

This conspicuous jumble of nonsense, which has occasioned various opinions, requires but one letter and the changing of another, to give the passage its original perspicuity, and which unquestionably read:

——————— Then no more remains
But *state* to your sufficiency, as your worth is able,
And let them work.

The Duke having given the seal of sovereign power to Escalus, and appointed two magistrates to be coadjutors in the administration, considers, that *nothing more remains* for him to say, except recommending necessary splendour, according to his (Escalus's) *sufficiency* (dignity), and which his *worth* (wealth), is able to maintain; and that the more active part of the administration, wherein labour is necessary, must devolve on his partners in the government.

The letters being badly formed in the copy, the compositor read—*that* for *state*.

Scene III.—*page* 205.

Claudio. Thus can the demi-god, Authority,
Make us pay down for our offence by weight.—
The *words* of heaven;—on whom it will, it will;
On whom it will not, so; yet still 'tis just.

However ingenious the proposed emendation of Dr. Roberts may appear, there is another word offers itself

on this occasion, which corrects the error effectually; and which, I have no doubt, was the original.

> The *works* of heaven;—on whom it will, it will;
> On whom it will not, so; yet still 'tis just.

Claudio, at first, vents his passion on the Provost for his illiberality in making a public show of him; but finding that he has only acted according to the orders of Angelo, he styles Angelo, the *demi-god, Authority*, who proportions the weight of punishment according to the offence; and calling to remembrance the heinousness of his crime, he considers the punishment as the *work*, or decree of heaven.

Scene III.—*page* 208.

> Claudio. Only for *propagation* of a dower
> Remaining in the coffer of her friends.

This error is owing to the carelessness of the person who read to the transcriber; who, taking but a hasty view of the word, mistook *procuration* for *propagation*. Claudio means, the *dower* of Julian, which he deemed necessary to *procure*, or obtain from her friends, prior to marriage. We should read:

> Only for *procuration* of a dower
> Remaining in the coffer of her friends.

Scene IV.—*page* 217.

> Duke. I have on Angelo impos'd the office;
> Who may, in the ambush of my name, strike home,
> And yet my nature *never* in the *sight*,
> To *do it* slander: And to behold his sway.

This passage has been *corrected* by two able writers, Mr. Pope and Sir Thomas Hanmer. On reading Mr. Pope's emandation,—*sight* for *fight*, I was of opinion, that it was highly judicious, thinking, an antithethis had been designed between *ambush* (hid) and *sight* (exposed;)

but, after analizing the whole, I found the speech so unmeaning, that nonsense, only, was conspicuous.—The old copies read:

> "And yet my nature *never* in the *fight*
> To *do in* slander, and to behold his sway."

There are *four* errors in the present text, *two only*, in the old copy.

The Duke is supposed to be a considerable distance from his territories; the government of which is placed in the hands of certain nobles. Angelo, with the title of Deputy, enforces laws, so long dormant, that the people had considered them abrogated. But the Duke, in order to see to what extent Angelo may stretch power, and how far the people may either prove amenable, or rebellious to his laws, will be *ever* present; but so disguised, that none shall know him. Thus, then, says the Duke, I shall see Angelo "strike home;" *i. e.* enforce the laws to the very letter; "and yet my nature *ever* in the *fight*," (*himself*, not his *dignity*, ever present,) to witness the contentions and murmurings of the people; "to *dole in* slander" that is, to share in the slander with Angelo, for enforcing those penal laws, and, at the same time, "to *behold his sway*."

And, truly, the Duke did *dole* in the slander; for, Lucio gave him a tolerable *share* of it:—thus then the original:

> And yet my nature *ever* in the *fight*
> To *dole in* slander, and to behold his sway.

The word *fight*, being according to the old copy, is a restoration: *never* for *ever*, mistake of sound and misconception of the sense: the *le* in *dole*, was lost in sound; the emphasis being on the *o*, it sounded as *do-lin*, and which the transcriber took for *do in*: the word *dole* might also have been unfamiliar to the transcriber:—*in*, as changed by Sir T. Hanmer for *it*, must again resume its situation.

A few words more in defence of *ever*. If the Duke's nature *never* appears in the *fight* or *sight*, how is he to *behold* the sway of Angelo? and farther, Why should the conjunction *and* precede *behold?* Is it not, that he (the duke) means to hear the scandal and behold his (Angelo's) sway. With the word *never*, the passage should read—*or* to behold, &c.

ACT II.

SCENE I.—*page* 228.

ESCALUS. Whether you had not sometime in your life
Err'd in this point which now you censure *him.*

Mr. Steevens supposes some words wanting to complete the sense of this passage: I am of a contrary opinion; as it appears to me that the object on whom the censure is made to fall was in the mind of either the transcriber or compositor, one of whom inserted *him* for *in:* we should read—

Whether you had not sometime in your life
Err'd in this point which now you censure *in.*

Thus, the demand is a strong appeal to conscience: Whether *he* ever committed the same offence which he now so strongly censures *in* another.

SCENE II.—*page* 257.

ISABELLA. Not with fond shekels of *the tested* gold, &c.

I am certain Shakspeare designed an antithesis, and wrote—

Not with fond shekels of *detested* gold.

Meaning: I will not bribe you with an article which, though *fondly* prized by man, should be *detested* on account of the mischief it creates, and the corrupt pur-

poses to which it is appropriated; but I will bribe you "with such gifts that Heaven shall share with you." See the antecedent speech of Isabella.

The word—*detested*, comes with peculiar force from Isabella, who, having relinquished all the vanities and luxuries which gold produce, considers it to be the source of evil, and therefore should be *detested*.

In St. Paul's Epistle to Titus, he observes, that a bishop must not be "given to *filthy lucre*:" and, again, "teaching things they ought not, for *filthy lucre's sake*." Surely, whatever is *filthy* should be *detested!*

The person who read to the transcriber, sounded *de* like *the*, an error very common.

Scene IV.—*page 278.*

Angelo. ——— as these black masks
Proclaim an enshield beauty ten times louder
Than beauty could displayed.

Had my learned predecessors considered, that Isabella is in her probation, and habited in the *sables* of the sisterhood, they would have discovered to whom Angelo pays this compliment. Her lovely person is *enshielded in black;* and from her head to the ceinture is covered with a black veil, (perhaps raised on the present occasion:) each part of her dress then, becomes *a black mask;* and collectively, *black masks* which *proclaim an enshield beauty*.

Scene IV.—*page 279.*

Angelo. Admit no other way to save his life,
(As I subscribe not that, nor any other,
But in the loss *of* question,)

The question to which Angelo alludes, and which Isabella strives to avoid answering, is well understood: but though we derive this knowledge from the text, nevertheless it is corrupt: we should read—

Admit no other way to save his life,
(As I subscribe not to that nor any other,)
Put in the loss *in* question.

The artifice of Angelo wants to obtain an avowal from Isabella that, to *save* her brother's life, she would submit to *lose* her virginity. That he may, therefore, take her off her guard, he tells her, merely to suppose no other means left: though, says he, *I do not subscribe to that nor any other;* therefore, "*put* in the loss *in* question," as a means,—would you submit to such terms? "The *loss* in question," means *her virginity*.

SCENE IV.—*page* 287.

ISABELLA. Yet hath he in him such a *mind* of honour,

It scarcely requires preamble to impress on the reader's *mind*, that we should read:

Yet hath he in him such a *mine* of honour,

His honour is as inexhaustible as a rich mine.

ACT III.

SCENE I.—*page* 304.

CLAUDIO. ——— And the *delighted* spirit
To bathe in fiery floods, &c.

Greater nonsense cannot be exhibited! How can *the spirit be delighted*, that is condemned *to bathe in fiery floods?* We should read:

——— And the *delated* spirit
To bathe in fiery floods, &c.

Delated (accused) the spirit, or soul *accused* for its criminality, is thus condemned. The transcriber mistook the sound of the word.

Scene I.—*page* 312.

The Duke. And the corrupt deputy *scaled.*

When Angelo is found to have been guilty of the same offence for which he condemned Claudio to be executed; then crime against crime, opposed in the *scales* of Justice, being of equal weight, will enable the Duke to award, Measure for Measure.

Scene II.—*page* 314.

Clown. 'Twas never merry world, since of two usuries, the merriest was *put* down, and the worser allow'd by order of law a furr'd gown to keep him warm.

The passage seems correct. The Clown's idea appears to be this—Vice is so prevalent, that virtue has deserted the seat where justice should preside. To advance a corroborant proof, he produces two principles of usury: the one in the bawd, who lets out her house on the most usurous terms for prostitution:—See Act I. sc. ii. where the Bawd says:

"But shall all our houses of resort in the suburbs be *pull'd* down?"

Which immediately corresponds with the text,—"the merriest was *put* down." The other species of usury is, a reflection on corrupt magistrates, who, swayed by avarice, take bribes and disregard justice.

The gown so particularized is now worn, in common, in all parts of Germany: the body is lined with lamb's skin, and the cape, cuffs, and facings, are generally of fox skin. A magistrate's gown, formerly, might have been distinguished by its colour.

Scene II.—*page* 320.

Lucio. Ha? What say'st thou, *trot?*

I am certain we should read:—What say'st thou, *troth?*

Troth is a petty oath, and which, from Lucio's hearing the Clown make frequent use of, he has nicknamed him, *Troth*. One instance, perhaps, may suffice:—See a subsequent speech in this scene, where the Clown says,

"*Troth*, sir, she hath eaten up all her beef, and she is herself in the tub."

SCENE II.—*page* 329.

ESCALUS. This would make mercy swear, and play the tyrant.

How can this passage be misunderstood? *Mercy* is all mildness; therefore, the frequent misconduct of the Clown obliges Escalus to correct him. Such misconduct would put Mercy in a passion; nay, even induce Mercy to *swear*, that he should be punished, and thus oblige him to *play the tyrant*.

SCENE II.—*page* 334.

DUKE. Twice treble shame on Angelo,
To weed my vice, and let his grow!

The Duke charges himself with the vices of his people; who, from his lenity in not enforcing certain laws, had become corrupt and lascivious; and whilst Angelo weeded those vices by punishing the offenders, he let similar vices *grow* in himself.

SCENE II.—*page* 334.

DUKE. How may likeness, made in crimes,
Making practice on the times,
Draw with idle spiders' strings
Most pond'rous and substantial things!

Mr. Malone's note on this passage is not solely elucidatory, but tends also to prove the necessity of making such alterations in the text, as sense and reason require. He, however, observes, that he has adopted the plan

successfully pursued by Dr. Farmer and Mr. Steevens, in *supporting* the Author's text, by illustrations from contemporary writers. But, while I acknowleged his propriety, I cannot avoid saying, that such scrupulous principles have occasioned many errors to remain undiscovered; for, had a larger field been opened, the eye of discrimination could have wandered more at large; and Commentators, instead of giving several pages of forced elucidations on a single word, as is frequently the case, would, by consulting sound and context, have discovered truth; which, being in most cases sufficiently clear, required but little additional light from the torch of a Commentator.

In the present passage, which is very dark indeed, Doctor Warburton has omitted the word—*To*. The old copy reads: "*To* draw with," &c. and Mr. Malone, deviating from the plan so *successfully pursued* by Dr. Farmer and Mr. Steevens, has changed the word *Making* to *Mocking;* and for which, he observes, that he is accountable. But, however judicious this alteration may have appeared, I expect it must give way to the original reading.

The old mode of spelling *making*, was *makeing*. Let the word *Make* be detached from *makeing*, and instead of the terminating *g*, place an *s* before *in*, and you have the words—*Make sin*. Thus then we should read:

> How may likeness made in crimes,
> *Make sin* practice on the times,
> *To* draw with idle spiders' strings
> Most pond'rous and substantial things!

Meaning, He who has the semblance of virtue, with a corrupt heart, is so perfect in hypocrisy, that his sinful practices are veiled from discrimination, and which he often makes the source of riches, honour, and influence.

In HENRY V. we meet a similar idea:

> "When devils do their blackest *sins* put on,
> They do suggest at first with heavenly shows."

ACT IV.

SCENE II.—*page* 352.

DUKE. That spirit's possess'd with haste,
That wounds the *unsisting* postern with these strokes.

Judge Blackstone says, "*unsisting* may signify *never at rest, always opening.*" Mr. Rowe reads, *unresisting:* Sir T. Hanmer, *unresting.* In my opinion, the author wrote, *unlisting* postern; meaning, that which hears not, though it produces the noise.

On my first reading of this passage, I had not observed Mr. M. Mason's proposed emendation. I am happy to find, that my idea of the original word corresponds with a gentleman's, whose critical judgment so eminently illustrates the works of our great Bard.

SCENE II.—*page* 357.

DUKE. Shave the head, and *tie* the beard, &c.

Surely scrupulous delicacy should give way to just propriety. Mr. Simson is certainly correct: no doubt our Author wrote—"*die* the beard." This reading is justified by a passage in the third scene of this Act:

"A man of Claudio's years: his *beard* and head just of his colour.

Moreover, if the age of Claudio be considered, his beard could not have attained a sufficient length for tying.

SCENE II.—*page* 364.

CLOWN. ——— all great doers in our trade, and are now for the *Lord's sake.*

Those debauchees, who were *all great doers in his trade,* were well fleeced in the brothels; and being now in

prison, will become the prey of lawyers. I am confident our Author wrote:

And are now for the *law's* sake.

SCENE IV.—*page* 375.

ANGELO. ——————— But that her tender shame
Will not proclaim against her maiden loss,
How might she tongue me? Yet *reason* dares her?—No:

This blunder belongs to the transcriber, and which has given vast labour to my predecessors. We should read:

——————— Yet *treason* dares her?—No:
For my authority bears a credent bulk,
That no particular scandal once can touch,
But it confounds the breather.

Thus, the internal accuser awakens his apprehensive fears;—"Isabella is deflowered, and that by me,—I enforced the laws against her brother for an offence similar to that which I have committed; and were it not for making known her maiden loss, how strongly would her elocution plead against me?" Here, Angelo conceives himself secure; but recollecting the sacred promise he had made to Isabella, and which he basely violated, by causing her brother to be executed; the *treason* of this nefarious act strikes terror to his soul; and, for a moment he beholds himself arraigned, and charged with the double offence, even in the Duke's presence. "Treason," says he, "will dare her:" *i. e.* will actuate, will impel her to seek revenge: but recollecting his authority in the state; his character for austerity; his great credit with the Duke; and, his activity in enforcing the laws, confidence is renewed in his bosom, and he, emphatically, defies even the charge of this vile *treason:*—"No!" says he, "*for my authority* bears a credent bulk," &c. and thus depending on his reputed virtues and rigid principles, he fondly lulls apprehension, and thinks, that

the cries of real injuries, seeking for redress, would appear in the eyes of the Duke as a base calumniation of his character.

It is scarcely necessary to say, that the *t* in *yet* being sounded rather emphatically, the *t* in *treason* was lost to the ear of the transcriber.

ACT V.

SCENE I.—*page* 402.

DUKE. ——————— laws, for all faults;
But faults so countenanc'd, that the strong statutes
Stand like the *forfeits* in a barber's shop,
As much in mock as mark.

This is as ludicrous a blunder as any in our Author's plays; and various have been the attempts to force its elucidation: nay, forgery, it is said, was adopted by Mr. Kenrick, to give a list of the supposed *forfeits* which barber-surgeons exacted from those customers that deviated from their established rules!

On the absurd idea that such a custom ever prevailed, either on the Continent or in England, I shall be silent; and, being satisfied that the passage is grossly corrupt, I hasten to restore the original reading.

This error, like numbers of the same class, originates from mistake of sound: instead of *forceps*, the very sagacious transcriber gave the more familiar word—*forfeits*. The passage corrected affords a new figure.

——————— laws, for all faults;
But faults so countenanc'd, that the strong statutes
Stand like the *forceps* in a barber's shop,
As much in mock as mark.

The exasperated Duke considers his laws as *mocked* by the people; and that they afford as much food for

merriment, as loungers in a *barber's shop*, derive, by playing tricks on each other with the *forceps*, which is exposed as a *mark* of the barber's profession. Thus the *forceps in a barber-surgeon's shop*, became the *mock* of idlers, though exhibited as a *mark* of surgical knowledge; and, in like manner, the Duke's laws had become the *mock* of the dissolute, though they were the *mark* of legislative wisdom.

One use of the *forceps*, and which might have been food for mirth, was, their application in extracting a bone, when lodged in the throat of any person: and gay idle loungers in a barber's shop, no doubt, found amusement in pointing the *forceps* to the mouth of a companion, while under the operation of shaving: the position for shaving, and that, when seated to have a bone extracted from the throat, being precisely the same.

Then, again: The *forceps* used by an *accoucheur*, would, to the dissolute, afford similar cause for idle mirth.

Love's Labour Lost.

ACT I.

Scene I.—*page* 14.

King. A man of complements, whom right and wrong
Have chose as umpire of their mutiny, &c.

Armado is so full of false compliments, and so condescending, that he agrees with every opinion; and, whether through policy or principle, so sworn an enemy to contradiction, that he will side with *right*, when addressed by *right*, and with *wrong*, in like manner; therefore, if *right and wrong* cannot be friends, it is not the fault of the umpire.

Scene I.—*page* 15.

King. This child of fancy, that Armado hight,
For interim to our studies, shall relate,
In high-born words, the worth of many a knight
From tawny Spain, lost in the world's debate.

The words, *lost in the world's debate*, allude to the Emperor Charles V. who, about the period when this play was produced, had abdicated his throne in favour of his son, Philip; and having retired from the world, by taking up his residence in the monastery of St. Just, was there lost in the world's debate.

Scene I.—*page* 18.

Longaville. A high hope for a low *having*: God grant us patience.

The allusion is to a ship's head, decorated with the figure of Hope. Longaville compares the high flowing

words of Armado, to the awkward appearance of a ship, with an elevated figure of Hope, lying in a *low haven.* Longaville also plays on the word *hope*, which is used as a verb by Biron, but, by himself as a substantive; and Hope being symbolical of Patience, he concludes his speech with, *God grant us patience.*

The old copies read, a low *heaven:* the transcriber mistook the word, and wrote *heaven*, instead of *haven.*

SCENE II.—*page* 30.

ARMADO. Is there not a ballad, boy, of the King and the Beggar?

I do not think our Author had in view the old ballad in Dr. Percy's Collection, as supposed by Mr. Steevens; but, that he might reflect on the weakness of the Emperor Charles V., personifies both the *King and the Beggar* in him. It is well authenticated, that the small revenue he was to receive from Philip, to support himself and followers, was not paid; which compelled Charles to solicit relief from others, who had formerly been his dependents; and thus, the *King became a beggar.* The subsequent speech of Armado confirms this explication:

> "I will have the subject newly writ o'er,—that I may example my digression by *some mighty precedent.*"

ACT II.

SCENE I.—*page* 37.

MARIA. In Normandy saw I this Longaville:
A man of sovereign parts he is esteem'd.

The first quarto, 1598, has the line thus:

> "A man of sovereign *peerlesse*, he's esteem'd."

The word *his* would have saved our Commentators an infinity of trouble. Our Author wrote:

A man of *his sov'reign* peerless he's esteem'd.

The hissing sound of the terminating letter in *his*, and the *s* in *sovereign*, deceived the transcriber. The sense of the passage is obvious:—A man who, in the estimation of his sovereign, has no equal.

SCENE I.—*page* 43.

KING. Which we much rather had depart withal,
And have the money by our father lent,
Than Aquitain so *gelded* as it is.

Gelded has a double meaning here:—*Gelt*, in the German language, means *money;* and with which word, our Author makes *gelded* correspond. The King alludes to the heavy sum lent by his father on *part* of Aquitain; and the other *part* being *cut off* from his possession, he deems what he holds not sufficient security for his *money*.

SCENE I.—*page* 49.

BOYET. All senses to that sense did make their repair,
To *feel only* looking on fairest of fair.

This jumble proceeds from unintelligible copy, and of which the compositor made the best he could. Our Author wrote:

All senses to that sense did make their repair,
To *feed on by* looking on fairest of fair.

Meaning: That all his other senses flew to his eyes, and enjoyed the delicious luxury of *feeding* on her beauties.

The *d* being badly formed in the copy, was taken for an *l*—*on by*, and *only*, are alike in writing, if *on* and *by* be apparently joined.

ACT IV.

SCENE III.—*page* 107.

DUMAIN. Her amber hairs *for foul* have amber *coted.*

There are three errors in this verse, and all owing to mistake of sound. The old copies read—*coted*, which Dr. Johnson observes, is the old mode of spelling *quoted.* But, admitting the word to mean *quoted*, what weight can it have in the scales of elucidation? From the text we must conclude, that *amber coloured hair* was esteemed a beauty, and that Dumain, as the admirer of Catherine, praises her hair for its colour. But, how, according to the form of the present reading? Mr. Malone says, *quoted* means—*marked*, or *written down;* but if amber has *written down*, that Catherine's hairs are *foul*, does not the lover dispraise what he considers a beauty? and, if we take the explication, that her *hairs, have written* down *amber for foul*, all beauty is lost, and we also lose the comparison; for the amber hair is no longer considered a beauty. In short, the text is so foul, that all attempts at satisfactory elucidation are vain. Our Author wrote:

Her amber hairs *four-fold* have amber *coated.*

Meaning: that nature, in giving Catherine's hairs that beautiful gloss and colour, had, as it were, *coated them four-fold with amber.*

Now, let us see how far this reading is connected with Biron's observation, who immediately says,—

"An amber-colour'd raven was well noted."

Meaning: that Catherine's hairs were as black as a raven; but that she had *coated* them with amber colour.

SCENE III.—*page* 114.

BIRON. I am betray'd, by keeping company
With *moon-like* men, of strange inconstancy.

The old copies read:—"With *men-like* men." The present reading is supplied by Mr. M. Mason. The

penetration of Mr. Mason is generally very acute; but, in this instance, I cannot concur in opinion that our Author wrote—*moon-like* men.

The moon's changes being established by the order of nature, and governed by system, cannot be termed *inconstant:* from month to month, and to eternity, the same system produces the same effects. What similarity then can be drawn between an *inconstant man*, who has no fixed principle to govern his actions, and the moon; which, since the creation of the world, has never varied from its established order?

Now, in my opinion, the text in the old copies,—"men-like men," is not so far removed from good sense as our Commentators have imagined; and the entire error is owing to a break, rule, thus: (—) being taken by the compositor for a hyphen. See the error corrected:

> I am betray'd, by keeping company
> With men,—like men of strange inconstancy.

Surely, nothing can be clearer. Biron means, that he is ashamed to have associated with men, who, by deviating from their solemn vow, have acted *like men of strange inconstancy*, i. e. like men devoid of stability.

SCENE III.—*page* 126.

BIRON. And, when love speaks, the voice of all the gods
Makes heaven, drowsy with the harmony.

Mr. Tyrwhitt observes, "few passages have been more canvassed than this." The changing a single letter may, however, prevent literary labour on this passage hereafter. The *M* and *W* have, what printer's term, the same body; and the ancient *W*, reversed, had all the appearance of an *M:* thus, then, arose the error; the *W* was reversed, which gave the word *Makes*, instead of

Wakes heaven, drowsy with the harmony.

Which beautiful idea means: When Love speaks, the heavenly bodies and elementary system are lulled to a drowsy calmness, and which continues until the heavenly choir, exalting the voice of praise, *wakes* them; when they resume the functions ordained by nature, and which could only have been suspended by the harmonious voice of Love.

Thus, the antithesis designed by the Author is brought to light. The heavenly bodies, which were lulled to *drowsiness*, are *awakened*.

ACT V.

SCENE I.—*page* 139.

ARMADO. ——— I do beseech thee, remember thy courtesy;—I beseech thee apparel thy head:

My and *thy*, if not distinctly written, are frequently mistaken. We certainly should read, *my* courtesy; meaning, his condescension, in telling Holofernes to wear his hat in his presence.

SCENE II.—*page* 156.

KING. Yet still she is the moon, and I the man.

I am of Mr. Malone's opinion, that this line should have a corresponding one to rhyme with it, but do not think a line lost. Both the King and Rosaline play on the word *it*. In all probability our Author wrote—

KING. Yet still she is the moon, and I *to* man *it*,
The music plays; vouchsafe some motion to it.
ROSALINE. Our ears vouchsafe it.
KING. But your legs should do it.

Thus, each line corresponds in measure. The King's meaning is obvious.

SCENE I.—*page* 158.

KATHERINE. Veal, quoth the Dutchman;—Is not veal a calf?

As we derive *calf* from the German *calb*. The Germans and Dutch are surprised that we call a calf, when slaughtered, *veal;* they call it *calb-flesch*.

SCENE I.—*page* 175.

BIRON. Some mumble-news, some trencher-knight, some Dick,—
That *smiles* his cheek in *years;* and knows the trick
To make my lady laugh, when she's dispos'd.—

Mr. Theobald's head has been attacked by Dr. Warburton for not comprehending the meaning of this passage: for my part, in its present state, I cannot fathom sense out of that deep phrase, *smiles his cheek in years.*

The *Dick*, the character particularized, that *makes his lady laugh when she's disposed* for mirth, is a sort of buffoon, or merry-andrew, who plays off his tricks for that purpose. Among other tricks practised by such drolls, that of smiting their cheek, which is performed by a sleight, has an effect that creates risibility in the spectators; and, as the stroke is generally followed by distortion of countenance and *tears*, I am strongly inclined to think our Author wrote—

——————————— some Dick,
That *smites* his cheek in *tears*, and knows the trick, &c.

In the word *smites*, there requires but a *t* for an *l;* which error was owing to the cross to the *t* having been omitted:—*tears* for *years*, requires but a *t* in place of the *y:* the passage, thus corrected, is perfectly familiar.

SCENE II.—*page* 183.

BIRON. *Abate* a throw at novum; and the whole world again,
Cannot prick out five such, take each one in his vein.

The authentic copies read; "*Abate* throw at novum." The second folio, "*a bare throw;*" and Mr. Malone

reads, "*Abate a* throw," which, being considered judicious, has received literary sanction. However, a more conspicuous corruption cannot be found in these plays. I read:

> *A bait* throw at novum, and the whole world again,
> Cannot prick out five such, take each one in his vein.

By which *bait*, the person whom the King styles *Novum* (Holofernes), shall be so confounded in his part, that great sport may be expected. When Holofernes appears, as Judas Macabæus, the *bait* is thrown, and so effectually to his confusion, that the Princess exclaims—

> "Alas, poor Macabæus, how hath he been *baited!*"

The error is easily accounted for; the transcriber gave the verb *abate*, instead of the article and substantive:—*a bait* and *abate*, being exactly alike in sound.

SCENE II.—*page* 203.

PRINCESS. If frosts, and fasts, hard lodging, and thin weeds,
Nip not the gaudy blossoms of your love,
But that it bear this trial, and *last* love.

The text is correct. The Princess means: If what he now professes, *continues*; that is, if his love *continues* unaltered; after these trials, she will give him her hand.

SCENE II.—*page* 207.

ROSALINE. ——————— then, if sickly ears,
Deaf'd with the clamours of their own *dear* groans.

There requires but a letter to obtain the original reading:

> Deaf'd with the clamours of their own *drear* groans.

Meaning, the melancholy groans which issue from those who languish in hospitals, on the bed of sickness.

The compositor took but a cursory view of the word, and gave that most familiar, though void of sense.

Merchant of Venice.

ACT II.

Scene II.—*page* 265.

Launcelot. *Away*; says the fiend, *for the heavens*; *rouse up a brave mind*, says the fiend, *and run.*

The obscurity of this passage arises from false punctuation: corrected, the sense is obvious.

Away; says the fiend; *for the heavens rouse up a brave mind*, says the fiend, *and run.*

We have already in this play,—"The devil cites scripture for his purpose;" and, for the arch fiend to stimulate the breast of innocence, by an instigation, that heaven will approve the action, is perfectly consonant with his evil machinations.

Scene II.—*page* 267.

Gobbo. By God's *sonties*, 'twill be a hard way to hit.

Sonties seems a corruption from the French word *santé*, (health,) and in allusion to the Almighty—*ever perfect, unchangeable:* or, perhaps, from *bonté* (goodness.) To swear, by the goodness of God, is considered a venial oath. If the latter, perhaps our Author wrote—By God's *bonties*. The corruption either way is admissible.

Scene II.—*page* 272.

Launcelot. Well; if any man in Italy have a fairer table, which doth offer to swear upon a book.—I shall have good fortune, &c.

This controverted passage will read perfectly clear by closing the breach, and introducing two parenthesis.

Well; if any man in Italy have a fairer table, (which doth offer to swear upon a book,) I shall have good fortune, &c.

Launcelot prognosticates his own good fortune with confidence; he is convinced there are many men in Italy have *fairer hands;* therefore, he is certain that the table of his hand denotes good fortune: he plays on the word *fairer;* alluding to *purity*, in extending the hand to receive the sacred book to make a judicial attestation, and to *fairer*, (whiter): he knows his own hand is not fair.

SCENE III.—*page 277.*

LAUNCELOT. ——— If a Christian *do* not play the knave and get thee,—I am much deceived:

Mr. M. Mason would read,—"*did* not play the knave," &c. which gives the passage quite a different meaning. Surely, a Christian could not marry Jessica, without *playing the knave*, should he carry her off clandestinely? But who, for a moment, can doubt Launcelot's meaning? He is the confidant of the lovers—their letter-carrier; and, certainly, could not be blind to their intentions. Besides, would a servant bastardize his mistress to her face, and cast a blot of infamy upon her mother? That Launcelot, therefore, means the elopement of Jessica is, in my opinion, evident; and strongly corroborated by other subsequent passages. In the fifth scene of this Act, Launcelot says to Jessica,—

> "There will come a Christian by,
> Will be worth a Jewess' eye."

Accordingly, she awaits Lorenzo's arrival, and elopes with him. But, see how far the Christian conceives himself to be *a knave:*

> "When you shall please to play the *thieves* for wives,
> I'll watch as long for you then."

Thus, we have almost a repetition of Launcelot's words.

Scene IV.—*page* 286.

Lorenzo. When you shall please to play the thieves for wives,
I'll watch as long for you then.—Approach.

Though Sir Thomas Hanmer's emendation gives this verse its due measure; by a slight transposition, the Author's words will have the same effect. I would read:

When you shall please to play the thieves for wives,
Then will I watch as long for you.—Approach.

Scene VIII.—*page* 294.

Salarino. And for the Jew's bond, which he hath of me,
Let it not *enter in* your mind *of* love:

Three errors appear in this passage, all owing to the loss of *ta*, which having dropped out of the page in its metal state, left two words remaining instead of one; and this error occasioned a second in the word *of*. The original, unquestionably, read:

And for the Jew's bond, which he hath of me,
Let it not entertain your mind *off* love.

Meaning: Let not the *Jew's bond* dwell upon your memory, so as to intervene between you and happiness, or draw your attention *off* love; but, *be merry; and employ your chiefest thoughts to courtship.*

Scene VIII.—*page* 296.

Salanio. I pray thee, let us go, and find him out,
And quicken his *embraced* heaviness, &c.

Antonio, as yet, is ignorant of any loss; why then should he *embrace heaviness?* The transcriber certainly mistook the word, and for *impressed*, wrote *embraced*.

——— let us go, and find him out,
And quicken his *impressed* heaviness.

Meaning: Let us introduce him where, by some delight or other, the *heavy impression* may be removed.

SCENE IX.—*page* 301.

ARRAGON. Take what *wife* you will to bed,
I will ever be your head:

Dr. Johnson observes: "Perhaps the Poet had forgotten, that he who missed Portia was never to marry any woman." In my opinion, the Poet had not so treacherous a memory; but, the compositor, because a bed was introduced, deemed it necessary to place a *wife* therein.—The Poet wrote:

Take what *wise* you will to bed,
I will ever be your head:

i. e. Go to bed in *what manner* you will, a *blinking idiot's* head will rest upon your pillow: politely, calling the Prince of Arragon, *a blinking idiot*, for not choosing the valuable casket.

ACT III.

SCENE II.—*page* 318.

BASSANIO. ——————— But her eyes,—
How could he see to do them? having made one,
Methinks, it should have powér to steal both his,
And leave *itself* unfurnish'd:

The artist must finish one eye in a painting, before he can give corresponding beauty to the other. This is the figure which strikes Bassanio; he wonders, when the painter *had made one eye*, that its beauty did not *steal both his*,—

And leave *it's self* unfurnish'd.

Meaning:—Its fellow eye. By the word *unfurnish'd*, he means, the ornaments of the eye—the eye-brows, &c.

In this blunder there is some apology for the transcriber, who wrote as another person read to him; no ear can distinguish *itself* from *its self*, unless a short pause be observed between *its* and *self*.

The delicate idea which this passage *now* conveys, is, I believe, original; I do not recollect meeting, in our Author's works, its similitude.

SCENE IV.—*page* 333.

PORTIA. Bring them, I pray thee, with imagin'd speed
Unto the *tranect*, to the common ferry
Which trades to Venice:—waste no time in words, &c.

This passage would certainly have defied my penetration, had it not been for the light I received from part of Mr. Malone's note, which is as follows:

"Twenty miles from Padua, on the river Brenta, there is a dam, or sluice, to prevent the water of that river from mixing with that of the marches of Venice. Here the passage-boat is drawn out of the river, and lifted over the dam by a *crane*. From hence to Venice the distance is five miles."

A *crane*, thus particularized, and but five miles from Venice, whither Portia is going, becomes, not only an object of curiosity, but a guide to travellers on the road to Venice. It is immediately connected, or adjoining the ferry which receives the boats when drawn out of the river Brenta. It requires then no great skill to develop the Author's meaning, his text having been, originally, sufficiently clear.

Bring them, I pray thee, with imagin'd speed
Unto the *crane*, *next* to the common ferry
Which trades to Venice:—waste no time in words, &c.

Mr. Malone's note is a clear elucidation: and if the old *crane*, *next* to the common ferry, be not there at present, no doubt a new one has been erected.

The compositor having composed the word *crane*, forgot the *ne* of *next*, from having just composed the same letters; which making *cranext*, the person who read for the press, not knowing such a word, made it *tranect*, which proved equally incapable of illustration.

I cannot but testify some surprise, that Mr. Malone, with this knowledge of the *crane*, should have overlooked the necessary correction; and yet so perfectly was it veiled from him, that he supposed "some novel-writer of Shakspeare's time might have called the dam by the name of the *tranect*." Mr. Rowe changed *tranect* to *traject*, which, though it made gross tautology, was adopted by all the subsequent Editors.

Scene V.—*page* 338.

Lorenzo. *Goodly lord*, what a wit-snapper are you!

False punctuation has rendered this passage corrupt; we should read:

Goodly:—lord, what a wit-snapper are you!

Launcelot says,—"they have all good stomachs."—Ay, *goodly*, says Lorenzo:—meaning, *goodly* stomachs. This is a common ellipsis.

Scene V.—*page* 339.

Lorenzo. Yet more *quarrelling* with occasion!

Some strokes of wit pass between master and man, but I perceive no *quarrelling*: nor can I make any reasonable sense out of the passage. The transcriber seems to have mistaken two words: I read—

Yet more *quibbling*:—*What* occasion?

Or,

Yet more *quibbling without* occasion!

Lorenzo thinks Launcelot has quibbled too much on words. A hungry man, awaiting his dinner, disapproves unnecessary loquacity.

SCENE V.—*page* 339.

LORENZO. O dear discretion, how his words are *suited!*

If Lorenzo does not mean the contrary, we should read—*sorted.*

Launcelot had *sorted* out an *army of good words*, and now misapplies them.

ACT IV.

SCENE I.—*page* 344.

SHYLOCK. Some men there are, love not a gaping pig;
Some, that are mad, if they behold a cat;
And others, when the bag-pipe sings i'the nose,
Cannot contain their urine; *For affection,*
Mistress of passion, sways it to the mood
Of what it likes, or loaths.

This passage has afforded more than common scope for controversy, and is deemed by all my predecessors as peculiarly difficult: Some Commentators *mistress* it; others *master* it; but still, it has mastered all their ingenuity. Mr. Rowe has—*masterless;* yet, after all, by changing a single letter—a *t* for an *s*, the error being merely a misprint, we gain the Author's word. The old copies read:

"And others, when the bag-pipe sings i'the nose,
Cannot contain their urine for affection.
Masters of passion, *sways* it to the mood
Of what it likes or loaths."

The reader will observe that, according to the reading of the old editions, there is no point after the word *urine*, and that a full point is placed after *affection.*

The allusion of Shylock is not confined to the influence which music has upon our sense; but also extends to the various constitutional affections of the mind, and to habits become constitutional from antipathies, and which reason cannot overcome. Thus, *a gaping pig*, which affects some, may be indifferent to those who cannot *behold a cat;* and those who *cannot contain their urine for affection, when they hear a bag-pipe sing i'the nose*, may disregard both pig and cat, or any other antipathy attached to humanity: therefore, Shylock means:—that *matters of passion sway* our understanding, and hold such influence over the mind, that, though reason disapproves, yet will those passions predominate, and subject us to what it either *likes, or loaths*. See the passage corrected, and its closeness to the reading of the old copies.

> And others, when the bag-pipe sings i'the nose,
> Cannot contain their urine for affection:
> *Matters* of passion sway it to the mood
> Of what it likes or loaths.

Affection is the relative: *Matters of passion sway the affections* of the mind: as though he said,—The influence of fancy operates upon the imagination. Now, that which governs Shylock is,—*a lodg'd hate and a certain loathing which he bears Antonio, and which nothing but a pound of his flesh can satisfy.*

Scene I.—*page* 347.

> Shylock. Why he, a *swollen* bag-pipe; but of force
> Must yield to such inevitable shame,
> As to offend, himself being offended;

Our Commentators all agree, that the *pipes* to which Shylock alludes, must have had a *bag;* but whether a *woollen-bag;* a *wooden-bag;* or a *swollen-bag*, has not been definitely arranged: however, as the *swollen-bag* of

Sir John Hawkins seems to have created the best sound, it has gained the preference.

In the sylvan scenes in Scotland, we frequently behold lovers seated on a bank; the swain charming his nymph with the mellifluous sound of his bag-pipe: but the drone, and which is very dissonant to many, he, on such occasions, arrests; and then, his *bag-pipe sings i'the nose.* Now, a bag-pipe thus played, is called *a wooing bag-pipe;* and, for this reason: the drone is seldom stopped, but for soft airs; and, as such airs have greatest influence on the heart, the softness, or *wooing* sound of the *pipes*, aids the lover in *wooing* his mistress. This, then, is the sound which makes Shylock say,—*as there is no firm reason to be rendered why some cannot contain their urine, when they hear—*

> ——— *a wooing bag-pipe;* but of force
> Must yield to such inevitable shame,
> As to offend, himself being offended;
> So can I give no reason, nor I will not,
> More than a lodg'd hate, and a certain loathing,
> I bear Antonio, &c.

Woollen is the reading of all the old copies; evidently from the transcriber mistaking the sound of the word: but surely, common sense must tell us, that it is not what the bag is made of causes that peculiar affection to which Shylock alludes; for, a bag of any elastic substance which confines the air, must yield that effect which the pipes require.

SCENE I.—*page* 365.

PORTIA. I humbly do desire your grace of pardon.

This passage has been misunderstood, and altered by modern Editors to—"Your *grace's* pardon." But Portia does not address the Duke by the title of "*Your Grace;*" but applies the word *grace*,—meaning, *favour;* as though she said—I humbly do desire, the *favour* of your pardon.

As You Like it.

ACT I.

Scene I.—*page* 8.

Oliver. Marry, sir, be better employ'd, and be *naught* awhile.

Why should Orlando reply,—"Shall I keep your hogs?" if Oliver, (as Mr. Malone explains this passage) *tells him to remain a cypher till he shall elevate him into consequence.* Surely, from this promising aspect, good fruit is likely to be the result of patience. But, this Orlando expects not; for, in his preceding speech, he observes, that "he is spoiling with idleness, that which God made perfect:" from which observation, Oliver, in my opinion, retorts, by telling him to be,—

——— better employ'd, and be *wrought* awhile.

Meaning: go work then. *What work?* says Orlando, "I am not taught to make any thing,"—"shall I keep your hogs?" Thus, he exposes his brother's cruelty, neglect, and injustice. The reply speaks conviction, that *wrought* was the original reading.

Scene I.—*page* 10.

Orlando. —— albeit, I confess, your coming before me is nearer to his *reverence.*

Dr. Warburton would read, *revenue.* But the sense of the passage has been mistaken by the learned Commentator. Orlando means,—that his brother being the senior by years, brings him nearer to his father's reverend appearance. This cut has its effect: Oliver is satisfied at being the senior, but would avoid a distinction which

brings him nearer the appearance of that age, which he remembers in his father.

SCENE II.—*page* 23.

ROSALIND. But is there any else longs to *see* this broken musick in his sides?

Has any person attempted to *set* the ribs of the three wrestlers? that Dr. Warburton should say, the poet wrote, *set* this broken musick, &c. Surely, "*his sides*" must mean another person, and has no relation with the wrestlers who have got broken ribs. But, as Dr. Johnson, who proposes to read *feel*, has explained the impossibility of setting *broken ribs* to musick, I shall try if I can *set* the passage to rights with my pen.

Three men have been defeated by the wrestler, and all come off with broken ribs. Rosalind, astonished that men will subject themselves to such disasters, demands:

But is there any else longs to *seek* this broken musick in his sides?

Meaning: Is there any one else foolish enough to *seek* honour, by wrestling with a man who has already broken the ribs of three competitors. The word, *musick*, is wantonly employed to denote her disgust of such dangerous games, and alludes to the crash which breaks the ribs.

The *k* dropped out of the page, and as the remaining letters formed a word, the error passed unnoticed.

SCENE II.—*page* 26.

ORLANDO. I beseech you, punish me not with your hard thoughts; wherein I confess me much guilty, to deny so fair and excellent ladies any thing.

In my opinion a word is wanting. I would read, and, I believe, correctly,—

I beseech you, punish me not with your hard thoughts: wherein I find myself guilty *is*, to deny so fair and excellent ladies any thing.

This reading elucidates itself.

SCENE I.—*page* 29.

ROSALIND. ———one out of *suits* with fortune.

Suits—solicitations. One whose solicitations Fortune disregards.

SCENE III.—*page* 37.

CELIA. And do not seek to take your *change* upon you,
To bear your griefs yourself, and leave me out;

The second folio reads, *charge;* which corresponds with "*bear your griefs.*" Celia will not suffer her to *bear the charge*, but will share in the oppressive weight of her afflictions.

The second folio gives a much better sense than can possibly be extracted from the present text.

ACT II.

SCENE VII.—*page* 64.

JAQUES. A fool, a fool!——I met a fool i' the forest,
A motley fool;—a *miserable world!*—

This passage is evidently corrupt. I am certain the Author wrote,—

A fool, a fool!——I met a fool i' the forest,
A motley fool;—a miserable!—*Well,*—
As I do live by food, I met a fool, &c.

In ALL'S WELL THAT ENDS WELL, Act IV. sc. v. Lafeu says, "A shrewd knave, and *an unhappy.*" This corresponds with *a miserable*, and is a similar phraseology.

SCENE VII.—*page* 68.

JAQUES. Why, who cries out on pride,
That can therein tax any private party?
Doth it not flow as hugely as the sea,
Till that the *very very* means do ebb?

The old copy reads, *weary very*, which Mr. Pope altered to *very very*. But I would be glad to know, what are the *very very* means of pride, that doth ebb?—If high birth, though in poverty, it will not ebb while the blood flows. If it ebbs from loss of fortune in some, it is not so in general; for pride is stubborn, and will not quit that bosom wherein it was planted by nature. In short, the passage, though it has received assistance by Mr. Pope's correction, is *very* corrupt.

Pride, in humanity, is compared to the flowing of the sea: Jaques supposes it inherent in our nature; and more or less predominant, according to the quality or power of the blood. In short, he considers pride as a *venom*, incorporated with the blood, and which will continue to flow until the blood *means to ebb*, at which period pride and life cease. This is the interpretation I draw from the passage thus corrected:

Doth it not flow as hugely as the sea,
Till that the *wcary vcnom* means *to* ebb.

There seems to have been a confusion created by the terminating *m* in *venom*, and *m* commencing *means*: the word *to* was probably changed to *do*, in order to throw some light on Jaques' meaning.

ACT III.

SCENE II.—*page* 97.

ROSALIND. *Good* my complexion! dost thou think, though I am caparison'd like a man, I have a doublet and hose in my disposition?

This passage, in its present state, cannot admit of elucidation; but, corrected, I think it produces a lively sense.

And here, I hope it will not be deemed invidious, that I introduce my predecessor's notes on this passage.

Good my complexion!]—*This is a mode of expression*, Mr. Theobald says, *which he cannot reconcile to common sense.* Like enough: and so too the Oxford Editor. But the meaning is—Hold good my complexion, *i. e.* let me not blush. WARBURTON.

That both Mr. Theobald and the Oxford Editor were correct in their observations, I am certain; and, that Dr. Warburton has put a construction on the passage, incapable of being obtained from the nonsense it exhibits, I assert with equal confidence, and believe it diametrically opposite to our Author's meaning.

Good my complexion!]—My native character, my female inquisitive disposition, canst thou endure this!—For thus characterizing the most beautiful part of the creation, let our Author answer. MALONE.

Mr. Malone should rather answer, for *thus characterizing the most beautiful part of the creation!* as for the Author, I shall answer for him.

Good my complexion!]—Is a little unmeaning exclamatory address to her beauty; in the nature of a small oath. RITSON.

It must be very small indeed, for, I swear, I cannot perceive it.

The circumstance of the chain, has already whispered to the heart of Rosalind, that Celia means Orlando; but, pretending ignorance, she displays all that agitation of mind, prompted by curiosity, which the natural feelings of a female, who knows her own charms, testifies, on hearing that she is the theme of admiration; and, therefore, with *most petitionary vehemence*, she desires to know the name of her woodland admirer: but Celia still sports with her agitation, and wishes to make her blush; which

playful maliciousness being perceived by Rosalind, she tells her, the only means to effect her purpose, is to name her admirer; which will have such influence as to stimulate her blood, and cause a sensation in her heart, that must mantle her face with blushes; therefore, she says,—

Goad my complexion!

Sound but the name! you *stimulate* my blood, and *rouse it* from my heart to strike upon my face; for, though "*I am caparison'd like a man*, dost thou think *I have a doublet and hose in my disposition*, that can veil my blushes, as they do my sex.

Thus, by the aid of the verb, the phrase gains corresponding uniformity; but which, in its present state, as Mr. Theobald justly observes, *cannot be reconciled to common sense.*

This word is doubly applicable, for, if struck with a *goad* on the face, the part must become inflamed and red.

SCENE II.—*page* 119.

TOUCHSTONE. Not—O sweet Oliver,
O brave Oliver,
Leave me not behind thee:
But—*wind* away,
Begone, I say.
I will not to wedding wi'thee.

Wind away, is a low phrase, and frequently used by the knowing ones, among the vulgar: it means, set off with yourself; or, be off with the wind.

SCENE V.—*page* 126.

SILVIUS. ——— The common executioner,
Whose heart the accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck,
But first begs pardon; *Will you sterner be*
Than he that dies and lives by bloody drops?

The obscurity of this passage seems to arise from its being elliptically expressed. *Than he that dies and lives by bloody drops*, allude, in my opinion, to both

the criminal and executioner. The executioner begs pardon, before the criminal humbles his neck to receive the fatal axe: "Will you sterner be," says Silvius, than the unfortunate criminal, who forgives the hand that deprives him of life? Or, will you sterner be than the executioner, whose heart, incased in adamant, lets not pity enter; and yet, asks pardon for being the executioner of the law. Thus then, the question is, *Will you sterner be than he that dies, and* he that *lives by bloody drops?* The one dies by the loss of blood; the other lives by the blood he spills.

ACT IV.

SCENE III.—*page* 150.

ROSALIND. How say you now? Is it not past two o'clock? and here *much* Orlando!

Some of the modern Editors read: *I wonder much Orlando is not here:* a stretch of power to correct a passage, which overcomes all that *scrupulous delicacy* of which Dr. Farmer, Mr. Steevens, and Mr. Malone, so particularly boast. In fact, when such unlimited alteration is sanctioned, I should not wonder if entire passages were expunged, and others substituted, to gratify mere opinion and false judgment.

Rosalind, confident of Orlando's punctuality, after sighing away two hours, flies on the wings of impatience to meet her lover. Fancy had pictured in her mind equal impatience on the part of Orlando; and, from the lesson she had taught him, Rosalind indulged the hope of meeting him; while with some fond exclamation, as *Oh, my gentle Rosalind, you are punctual!* he announced his happiness. But, how disappointed! Arrived at the place of assignation, she looks about:—she doubts her

senses:—she looks again; and wofully convinced of her lover's absence, with a perturbed heart, she exclaims—

> How say you now? Is it not past two o'clock? and here,—*mute* is Orlando.

Thus, the passage is clearly understood. The *te* in *mute* being badly formed, the compositor made *much* of it; he might as well have made *more*.

ACT V.

SCENE IV.—*page* 174.

ORLANDO. —— As those that fear *they* hope, and know *they* fear.

A greater variety of attempts have been made to correct this verse, than any other that I have noticed in our Author's plays. I could have wished to lay the respective suggestions before my readers, but must refer them to Johnson and Steevens's edition, 1813; and, at once, submit my correction to their judgment. I read:

> I sometimes do believe, and sometimes do not;
> As those that fear *the* hope, and know *the* fear.

He sometimes believes, that what has been promised by Rosalind will be accomplished; but, at other times, considering such promises as illusory, he believes the promised object unattainable: thus, finding his mind agitated between hope and fear, he considers himself—like those who *fear* the extreme of joy in obtaining a perfect accomplishment of their most anxious wishes; and yet, *know*, i. e. feel, at the same time, the pangs that must result from disappointment.

Hope, has been made a verb, and the plural pronoun *they*, made to precede it: instead of which, *hope* should have been made a substantive, and preceded by the definite article. What led to this error, in both instances, was, that *they* and *the* sound exactly alike.

All's Well that Ends Well.

ACT I.

Scene I.—*page* 213.

Helena. Ay. You have some stain of soldier in you;

It is not the dress of Parolles occasions this observation; Helena knows him to be a soldier, by profession; and, in a subsequent part of this scene, styles him *Captain*. Her meaning is,—I know you to be a soldier by profession, but have strong doubts of your courage. See the character she has just drawn of Parolles:—

"And yet I know him a notorious liar,
Think him a great way fool, solely a coward."

Scene I.—*page* 216.

Parolles. ——within ten years it will make itself *ten*,

The form which this passage retains at present, is not sufficiently subtle for that physical scrutiny which Shakspeare intended. It becomes a clear principle that, within *ten years*, Helena may have *ten children;* but what is to warrant the positive assertion of Parolles, that, *within ten years, it will make itself ten*, i. e. ten *girls?* For we are not to understand that he alludes, in any manner, to *boys*. In the former passage, to which Mr. Malone refers, possibility takes an active part: "Virginity, by being once lost, may be ten times found;" i. e. one woman may give birth to ten females, and each prove

equally fecund; but none of them can be styled *virgins*, until they arrive at that stage of life, called *puberty*. These considerations influence me to vindicate the text of the old copy, which reads,—

"within ten years it will make itself *two*,"

There is a material difference between the conditional *may*, and positive *will*. Here Parolles makes the distinction: "Virginity, by being once lost, *may* be ten times found;" i. e. it may produce ten virgins:—but he gives no stated period for such a mark of fecundity. Now, when he says, *Within ten years it will make itself* two,—he considers, that he comes within the limits of possibility. What is termed a virgin state, is *puberty undefiled*. The first age is called *infancy;* and all children of nine years of age, are but rising from a state of infancy. If, then, Helena should bear *ten children* in ten years, all *females*, one only could approach virginity; for, according to the order of nature, it would be but nine years and three months old. These premises considered, reason dictates that the lascivious Parolles calculates, that the virgin state, or puberty, commences at this green age; and, to prevent virginity from being subject to the evils he has particularized, would have it deflowered at that early dawn, when female susceptibility *may* give way to the passion of love. Thus, Helena, having in her child a *second self*, her virginity *makes itself two*, and *the principle itself not much the worse;* for, within the *ten years*, Helena has been a virgin herself, as is her daughter at nine years and three months old.

In my opinion, the old copy is the original reading.

SCENE I.—*page* 217.

HELENA. *Not* my virginity *yet*.

Were we not convinced, that Helena's principles are strictly pure; her giving even a reply to Parolles, after

the indelicate question:—"Will you any thing with it?" (alluding to her virginity) would induce us to suppose her of very loose morals. But, though she takes his words in good part, knowing his character, her answer to his impertinence is much stronger than the present text exhibits. The word *not*, I am certain, is an error; a note of admiration being taken by the compositor for a *t*, which error, and want of due punctuation, has destroyed the entire force of her reply. I read,—

> *No!*—My virginity!—*Yet*,
> There shall *its* master have a thousand loves, &c.

Thus, the cold undecided reply, is changed to the bold and determined negative, and marked by astonishment at his insolence; as also, the innate pride of virtue is roused; and which makes her look with scorn at him, when she says, "My virginity!" Then, looking into her heart, at the object painted there who holds her affections, a thousand pleasing fancies sport on her imagination, which, in the chaste endearments of connubial bliss, she expects will be realised.

SCENE I.—*page* 217.

HELENA. There shall *your* master have a thousand loves,

In supporting the corrections of the preceding hemistic, I was compelled to call in the assistance of the verse now under investigation; I also corrected it, and shall now assign my reasons.

Parolles is not the servant of Bertram, but an officer, holding the rank of *Captain*, and deemed, by the Countess, a suitable companion to accompany her son to court. To prove this is necessary, not only in justification of correcting this verse, but also towards explaining the fourth, which has been totally misunderstood by the Commentators.

In Act II. sc. i. we find Parolles at court, in the presence of the King, and conversing familiarly with the nobles; a situation, which no partiality for a servant could admit When the two lords take leave of Bertram, they do not forget Parólles. The *first lord* says to him, "Farewell, *Captain.*" The *second lord*—"We shall, noble *Captain.*" Again, Act IV. sc. ii. Bertram salutes Parolles—Good-morrow, noble *Captain.* And again, the two Lords: the *first*—God bless you, *Captain Parolles:* the *second*—God save you, *Captain Parolles.*

Presuming these instances sufficient to establish the rank of Parolles, can we for a moment suppose that Helena would call Bertram *his* master? But more, that Helena, who conceals her passion for Bertram with the most scrupulous delicacy, would say,

> There shall *your master* have a thousand loves.

Surely not; so open a violation of modesty could never issue from her lips; for, had Parolles been the servant of Bertram, as the words, *your master*, imply, he must naturally conclude they were designed for him to convey to *his master;* and this could not, in any manner, correspond with the wishes of Helena, for she is scrupulously cautious in retaining the secret of her passion in her own bosom.

I have, therefore, no hesitation in declaring the text corrupt; and that, for *your* master, we should read, *its* master: meaning, him on whom her affections are fixed, and who only, shall become master of her virginity.

SCENE I.—*page* 218.

HELENA. A mother, and a mistress, and a friend,
A phœnix, *captain*, and an enemy,
A guide, a goddess, and a sovereign,
A counsellor, a traitress, and a dear;
His humble ambition, proud humility,
His jarring concord, and his discord dulcet,
His faith, his sweet disaster; with a world
Of pretty, fond, adoptious christendoms,
That blinking Cupid gossips.

Here my predecessors have considered *Captain* to mean one of the *thousand loves*, which Helena promises to the master of her virginity. Instead of which, *Captain* is used in the vocative case, as though she said, a phœnix, Sir; or, a phœnix, General, &c. Moreover, let it be noticed, that each substantive, forming part of her *thousand loves*, has its article; but *Captain*, none.

As the entire of this speech has been condemned by some of our best Commentators, and called a *rhapsody of nonsense;* it becomes a duty, in defence of the Author, to extract, if possible, some meaning from those endearing names, part of the *thousand loves*, which Helena promises to the master of her virginity; first observing, that taking the *thousand loves* collectively, I consider them to mean,—every delight a virtuous passion can yield, and every endearment that a wife can testify.

A mother, and a mistress, and a friend.]—These three endearing appellations, being sufficiently understood, require no explanation.

A phœnix.] — Most naturalists say, that this bird belongs to fabulous history. However, according to received opinion, there is but one phœnix in the world, and the death of the old, is the birth of the new phœnix, that rises in full perfection from the ashes of its mother. As a phœnix, then, Helena will surrender herself to her husband, pure and unsullied, as when she came from her mother's womb.

Captain.]—This is the title by which she addresses Parolles, and has no connection with the *thousand loves.*

And an enemy.]—As enemies, in battle, oppose each other, breast to breast, she will oppose her's to that of her husband.

A guide.]—As a guide, she will lead him in the paths of virtue.

A goddess.]—As a goddess, she will preside over his happiness.

A sovereign.]—She will reign the sovereign mistress of his affections.

A counsellor.]—If he requires advice, she will counsel him for the best.

A traitress, and a dear.]—She will inflame his love, then rebel against his desires; but, called to a sense of duty, will prove his dear.

His humble ambition, proud humility.]—Her ambition will be to humble herself to his wishes, and be proud in that humility which corresponds with her duty.

His jarring concord.]—She will dispute with him, for the sake of concording afterwards in his opinion.

His discord dulcet.]—As lovers' quarrels only tend to harmonize and strengthen passion, so shall their disagreements be sweetened by love.

His faith.]—His faith shall be great in her virtue.

His sweet disaster.]—Though the disasters of mankind originated in woman; from which some illiberal minds say,—Where there is a wife there is a disaster; yet, she will prove a sweet disaster; that is, a good wife to her husband.

With a world of pretty, fond, adoptious christendoms.]—An infinity of other pretty endearing names, which she

will adopt and christen to her own fancy.—*Christendom*, means the collective body of christianity, and of which the ceremony of christening forms a part. But the word in the text, and which seems expressly plural, does not perfectly correspond with those adoptions of her imagination: probably, *christendoms* had, formerly, the same meaning as *christenings*.

SCENE I.—*page* 221.

HELENA. ——————Now shall he——
I know not what he shall:—God send him well!—
The court's a learning place:—and he is one——

Flights of fancy having nearly thrown Helena off her guard, she breaks her sentences; nor can she recover herself, until Parolles, astonished at her unconnected expressions, relieves her, by demanding—"What one, i' faith?" which is a conclusive evidence, that he is ignorant of the person to whom she alludes.

SCENE I.—*page* 222.

HELENA. So is running away, when fear proposes the safety: But the composition, that your valour and fear makes in you, is a virtue of a good wing, and *I like the wear well.*

No woman loves a coward: Can we then believe that our Author wrote—*I like the wear well?* I think not: and am certain we should read—*and like to wear well.*

Old age gives to many the virtue of prudence: so cowardice gives Parolles the virtue of personal safety; and by running away from the dangers of battle, he may run a long career of life.

SCENE I.—*page* 224.

HELENA. *The mightiest space in fortune, nature brings*
To join like likes, and kiss like native things.
Impossible be strange attempts to those
That weigh their pains in sense; and do suppose,
What hath been cannot be:

However elevated the one, and humble and obscure the other, yet, the powerful influence of nature overcomes that mighty space by which fortune had divided them, and unites them, as though originally of equal birth and distinction. But, bold attempts are unequal to those who feel too acutely, and view obstacles as insurmountable; for, notwithstanding they allow extraordinary events to have taken place, yet they will not believe, that the nature of things, or circumstances, will produce the like again.

SCENE II.—*page* 228.

KING. ——————— who were below him
He us'd as creatures of another place;
And bow'd his eminent top to their low ranks,
Making them proud of his humility,
In their poor praise he humbled:

He maintained his dignity with becoming pride; making all his inferiors know their distance; yet, his lofty demeanour, which struck awe, was softened by occasional condescension: thus, in *bowing his eminent top to their low ranks;* he made his inferiors more submissive to his will, by the small portion of praise which he bestowed upon them.

Weak, indeed, must those inferiors have imagined the father of Bertram, had they approached him with the fawning servility of their *poor praise;* and very far must he have been from the dignified character portrayed by

the King, had he listened to their insinuative adulation. The antithesis formed by *proud* and *humbled*, reflect on those inferiors, whom his humility rendered at once both *proud* and *humble*.

Bishop Warburton makes the humility of Bertram's father stoop so low, as to *humble his humility!*

SCENE III.—*page* 241.

CLOWN. ——— an we might have a good woman born, *but every blazing star.*

How can a *woman* be born? A female, when introduced into life, is *an infant*:—the reading is highly injudious; and the correction seems to have been made, without reflecting on the incongruity which it produced. The old copy reads:—"*but o'er* every blazing star." In my opinion, from the word *on* being badly formed, the compositor mistook it for *ore*. I read:

——— an we might have a good woman, but *on* every blazing star, or at an earthquake, &c.

Meaning: If *on* the appearance of a blazing star, or *at* the calamitous event of an earthquake, *a good woman* were in existence, it would prove a matter of equal astonishment.

SCENE II.—*page* 241.

CLOWN. Though honesty be no puritan, yet it will do no hurt; it will wear the surplice of humility over the black gown of a big heart.

This passage has occasioned much discussion; and all for want of paying attention to the Clown's dress. Fools and clowns, retained in noble families, were accustomed to wear a loose fantastical dress with long sleeves, over which was thrown a circular cape, made of white linen, which covered the breast and shoulders. Now, be it remembered, that the family and servants of the Countess

appear in mourning; and of course, the Clown's habit, though of *black colour*, lost nothing of its fashion; add to this, the circular cape, which in his fancy, bears conformity with that part of the ecclesiastical appendage, called a *surplice*, and you find in his dress, the *surplice of humility over the black gown*, which covers *a big heart*. This light thrown on the passage, makes the Clown's meaning obvious.—*Though honesty be no puritan, &c.* meaning: Though my honesty has not that conspicuous appearance which puritanical principles display; yet I will do no hurt: I will wear the *surplice of humility*, (his fool's cape) which policy, not principle, compels me to do, over the *black gown*, (his loose gown of black colour) *which covers a big heart*: i. e. a proud heart; but which is obliged to humble itself, or want support.

It is, however, very clear, that he satirizes the pretended humility of the puritans, who reprobated the ecclesiastical garments. The Author's text is evidently correct, and requires not the emendation proposed by Mr. Tyrwhitt.

In the representation of this play, the Clown's dress should be regarded. For want of due attention to the dress of Issabella, in MEASURE FOR MEASURE, Act II. sc. iv. The passage has been equally misunderstood. See my notes on that play, p. 42.

SCENE III.—*page* 219.

HELENA. I know I love in vain, strive against hope;
Yet, in this *captious* and intenible sieve,
I still pour in the waters of my love,
And lack not to lose still.

This unintelligible passage, and which has been almost despairingly relinquished by my predecessors, may, I think, be made to recover its pristine beauty.

Dr. Johnson observes,—"The word *captious*, I never found in this sense: yet I cannot tell what to substitute, unless *carious*, for rotten." In what sense my predecessor understood the passage, I know not: but, from my conception of it, the word, *carious*, would prove the most impotent of any in his Dictionary.

Far be it from me, by this observation, to dare a reflection on the judgment of so great and so good a man!—No: but, as he has not given any explication of the passage, I cannot possibly comprehend his idea; nor can I see how the word, *carious*, if substituted, could afford aid towards elucidation.

Few passages in these plays are more difficult to explain, than this: for, we have not only to develop the meaning of Helena's words, but also to hold in imaginary view her attitude and actions. I read:

> I know I love in vain, strive against hope;
> Yet, in this *copious* and intenible sieve,
> I still pour in the waters of my love,
> And lack not to lose still.

i. e. I know I love in vain: I strive to obtain a return of my passion, but all my endeavours are fruitless.

Here it is necessary to hold Helena in view:—Her words call the action of her hand to her heart. "Yet, in this *copious* and intenible sieve," (her *full* heart, from which the spring of nature flows,—ever running out, yet ever full) I still pour in the waters of my love, (her increase of passion, which, however overflowing with love her heart may be, it *still* receives. And lack not to lose still: *i. e.* nor do I want it to diminish, but still to increase.

Scene III.—*page* 250.

COUNTESS. Had you not lately an intent, *speak truly*,
To go to Paris?
HELENA. Madam, I had.
COUNTESS. Wherefore? *tell true.*
HELENA. I will tell truth; by grace itself, I swear

Mr. Steevens thinks the words, *tell true*, should be expunged, the repetition being superfluous. But, surely, the positive reply of Helena, *I will tell true*, must overrule his supposition.

ACT II.

Scene I.—*page 253.*

King. Farewell, young lords, these warlike principles
Do not throw from you:—and you, my lord, farewell:—
Share the advice betwixt you; *if both gain all*,
The gift doth stretch itself as 'tis receiv'd,
And is enough for both.

Had attention been paid to the nobleman's reply, the error in this passage would have been more easily discovered; but, as the speech is more particularly addressed to the two lords, the gift has been supposed designed for them; whereas, *they* are the *gift* which the king sends to the Duke of Tuscany. The latter copies read:—"*If* both *again*."

I think it requires no argument to convince, that our Author wrote:—

Farewell, young lords, these warlike principles
Do not throw from you:—and you, my lord, farewell:—
Share the advice betwixt you; if *back again*,
The gift doth stretch itself as 'tis receiv'd,
And is enough for both.

To which, the first lord replies—

——————It is our hope, sir,
After well-enter'd soldiers, *to return*
And find your grace in health.

Though convinced the sense is sufficiently clear, I shall give its meaning:—The King has been advising the two young noblemen how to conduct themselves, and here bids them farewell; observing, that they are equally to participate in his advice. Now, says the

King, you are a gift, which I send to the Duke of Tuscany; conduct yourselves as valiant soldiers; and, if you return "*back again*, the gift doth *stretch itself where 'tis received*, and is enough for both:" (meaning, the Duke of Tuscany and himself;) for, should they return, after fulfilling their duty, the gift is still as highly prized by the Duke of Tuscany, as though they continued to remain at his court; and, their return *stretches the gift* from Tuscany to Paris. See the first lord's reply.

The word *back*, was taken for *both*, either by the transcriber or compositor, who thought it meant the two noblemen.

SCENE I.—*page* 258.

PAROLLES. ——— they wear themselves in the cap of the time, *there*, *do* muster true gait, eat, speak, and move, under the influence of the most received star.

This passage, considered very obscure, is rendered perfectly familiar by a most trifling alteration: for *there*, *do*, read—*they do* muster true gait, &c. The meaning is obvious:—They imitate the received star, or leader of fashion, both in his dress and actions. The transcriber turned the down stroke of the *y* too short, which left the appearance of *re*: thus, I imagine, the error took place.

SCENE I.—*page* 265.

HELENA. I am not an impostor, that proclaim
Myself against the level of mine aim.

I am not an impostor, to pretend greater things than lie within the compass of human power; and that which I propose I will accomplish.

SCENE I.—*page* 268.

KING. Youth, beauty, wisdom, courage, virtue, all
That happiness *and* prime can happy call:

We should read—"Happiness *in* prime;" meaning, youthful happiness. *Prime* was substituted for *youth*, by the Author, in order to avoid tautology; *youth* having been introduced at the commencement of the antecedent verse. Dr. Johnson's interpretation of *prime* is perfectly correct.

ACT III.

SCENE III.—*page* 278.

LAFEU. Why your dolphin is not *lustier*.

Lusticr is certainly English, and sufficiently expressive to afford a sort of meaning; but the Commentators have left it a matter undecided,—whether Lafeu means the *Dauphin*, (a title given to the eldest son of the French king;) or *Dolphin*, (a fish.) But while arguments, in support of opinion on one side, and answers to confute on the other, were increasing notes, the corrupt word remained unnoticed.

When the King, after being cured, enters with Helena, Parolles says to Lafeu, "Here comes the King."—To which Lafeu adds, "*Lustick*, as the Dutchman says."—Now, the German word, *lustig*, and the Teutonic, *lustick*, are the same, and mean *playful*, or *sportive;* the comparative of which adjective is—*lustiger*, meaning, *more playful*. Thus, then, Lafeu sports his German on the occasion,—

Why your dolphin is not *lustiger*.

Meaning: that the King was now so perfectly recovered, he had become as sportive and playful as a dolphin; for, of all fishes, the dolphin is most given to sport.

To compare the King, in stature or corpulency, to a small fish, is ridiculous; and we know not whether his son be either lusty or playful.

In ANTONY AND CLEOPATRA, Act V. sc. ii. We find the sportive and wanton manners of Antony, thus compared to a dolphin:

> "——————— His delights
> Were dolphin-like; they shew'd his back above
> The element they liv'd in."

Thus, the addition of a *g*, settles this strongly controverted point. The manner in which the error took place is obvious.—The compositor, or, perhaps, the transcriber, being unacquainted with the German word, *lustiger*, concluded it should be *lustier*; and, therefore, omitted the *g*, not doubting himself perfectly correct.

SCENE III.—*page* 285.

> KING. ——————— good alone
> Is good, without a name, vileness is so:

The punctuation recommended by Mr. M. Mason should be adopted:

> ——————— good alone
> Is good;—without a name, vileness is so:

Goodness, is ever good: in the eyes of mankind it requires no other name to strengthen its force. Vileness, would be ever vile, did not rank, power, and fortune screen it from opprobrium, and give it qualities to which it can never be justly entitled. This explication is, I think, strengthened by the subsequent passage:

> "The property by what it is should go,
> Not by the title."

Scene III.—*page* 288.

King. Obey our will, which travails in thy good:
Believe not thy disdain, but presently
Do thine own fortunes that obedient right,
Which both thy duty owes, and our power claims;
Or I will throw thee from my care for ever,
Into the staggers, &c.

Bertram is at present on the high pillar of greatness, from whence it is in the King's power to throw him down. If, then, he disobeys the King's orders, his descent will be so rapid, that giddiness shall seize him, and staggering like a drunken man, unable to support himself, great must be his fall.

Scene V.—*page* 303.

Lafeu. ——— I have spoken better of you than you *have or will* deserve at my hand.

His meaning is sufficiently clear.—*I have spoken better of you than you have* deserved, *or will deserve at my hand.* He thinks him incorrigible, and that his future actions will be such as not to merit praise.

ACT III.

Scene I.—*page* 306.

Second Lord. The reasons of our state I cannot yield,
But like a common and an outward man,
That the great figure of a council frames
By self-unable motion: therefore dare not
Say what I think of it; since I have found
Myself in my uncertain grounds to fail
As often as I guess'd.

There is scarcely a passage in these plays, that shows to what extent the sense of our Author has been per-

verted by false punctuation, more than the present; and, indeed, I am not a little amazed that the two learned Commentators, who have considered *notion* as the original word, and even recommended it in place of *motion*, did not perceive from whence the error arose; for, either *motion* or *notion*, in the present state of the passage, is equally obscure.

I take up the Author's words, where he speaks of *the great figure of a council.* In my opinion, the *great figure of a council*, means—the grand machine, *i.e.* the collective body of the council, that gives movement to the many figures of a state, and by whose operations the government of a realm is duly maintained, according to the chartered covenant between the king and the people. By the wisdom of this body, armies are raised; the kingdom defended; the laws maintained; justice administered; and the rich and poor equally protected from fraud and violence. How, then, can this *great figure of a council* be termed *self-unable motion*, or *notion*, without abstracting from it the power of thought, movement, and opinion? for, certainly, the text precludes it from all these powers. But see how clearly we gain the Author's meaning, by the transposition of a colon, and the introduction of two commas:

> The reasons of our state I cannot yield,
> But like a common and an outward man,
> That the great figure of a council frames:—
> By self-unable *notion*, therefore, dare not
> Say what I think of it; since I have found
> Myself in my uncertain grounds to fail
> As often as I guess'd.

Thus, the nobleman, from his inexperience, acknowledges his incapacity of judging the principles which guide the actions of a state; he, considering himself no better informed in state affairs, than *a common and outward man, that the great figure of a council frames*; and, therefore, dares not hazard an opinion: for, whenever he formed an opinion of its principles, he found his judgment erroneous.

Scene II.—*page* 308.

Clown. Why, he will look upon his boot, and sing; mend the ruff, and sing; ask questions, and sing; pick his teeth, and sing: I know a man that had this trick of melancholy, *sold* a goodly manor for a song.

Shakspeare's Clowns and Jesters have, in most instances, a double meaning in their expressions; that is, a covert allusion is equally obvious, as the literal meaning. In the present passage we have one so closely veiled, that the Editor of the third folio, and all successive Editors, have made the *man, who had this trick of melancholy*, turn idiot, *and sell his goodly manor for a song!* whereas, the poor fellow only *held a goodly manor* as the *burden*, or *chorus* of his song, when in his fits of melancholy. See the old reading:

I know a man that had this trick of melancholy, *hold* a goodly manor for a song.

The construction which the Editor of the third folio put on this passage was, that the *man who had this trick of melancholy*, obtained, and *held*, a goodly manor in possession for a song; and as he thought the bargain too great, made him *sell* it on the same terms! Mr. Steevens was so far deceived, as to give sanction to this *emendation*. I am, however, bold enough to say, that *hold* is the Author's word, and should be restored.

Scene II.—*page* 309.

Countess. What have we here?
Clown. *E'en* that you have there.
Countess (reads.) *I have sent you a daughter-in-law.*

Mr. Theobald has been too hasty in his correction. The old copy reads:

Countess. What have we here?
Clown. *In* that you have there.
Countess. (reads.) *I have sent you a daughter-in-law.*

The humour depends on the reading: the Countess should follow, after the Clown's speech, without a pause, which produces this effect:—*In* that you have there, I have sent you a daughter-in-law.

SCENE II.—*page* 311.

COUNTESS. If thou engrossest all the griefs *are* thine,
Thou robb'st me of a moiety: he was my son;

How can Helena rob the Countess of a moiety of the grief, at the same time that she retains the entire? and yet, from the present text, neither this sense is obtained, nor does the Countess seem anxious to participate in her griefs. If a meaning is to be obtained by suffering the word—*are*, to remain, the passage will require additional words; and we should read,—*If thou engrossest all, the griefs are thine;* but then, *thou robbest me of a moiety.* Thus, the Countess lets Helena retain all the griefs, and surrenders her share very calmly.

In some of these plays, not only words, but sentences have been changed, to gratify the opinion of celebrity; and here,—where the change of a single monosyllable gives, not only perfectly good sense, but appears also to have been the original, some of our late Commentators have rejected it. Mr. Mason proposes to read:

If thou engrossest all the griefs *as* thine,
Thou robb'st me of a moiety: he was my son;

No sense can speak clearer, and the most obstinate prejudice should give it cheerful concurrence. Thus corrected, the sensibility, fortitude, and friendship, of the Countess are strongly displayed: she beholds Helena, whom she prizes as her child, overwhelmed with grief: she wishes to share in that grief, and claims, as the mother of Bertram, her moiety; having, as she conceives, as much cause for affliction in her son's misconduct, as Helena has in the neglect of her husband.

Scene II.—*page* 313.

Helena. ——————— and is it I
That drive thee from the sportive court, where thou
Wast shot at with fair eyes, to be the mark
Of smoky muskets?—O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim; *move* the *still-piecing* air,
That sings with piercing, do not touch my lord!

There is no passage in our Author's works has occasioned a greater diversity of opinion than this. The corrupt phrase—*still-piecing*, has obtained many forced elucidations; but it is not merely *piecing*, or *piercing*, as some Editors read, that is corrupt, but also the word *move*.

It appears very obvious to me, that our Author designed an antithesis in this passage; but which, from a corrupt reading, has been totally obscured: however, in restoring the text to its original beauty, the veil will be removed. I read, as I am confident our Author wrote:

——————— O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim; *mow* the *still-pacing* air,
That sings with piercing, do not touch my lord.

Thus, *violent speed* is opposed to *still-pacing*. The word, *still*, is doubly appropriate; for, the air is *still* (constantly) *pacing;* i. e. ever moving: *still*, also means, *silent:* so, that Helena invokes the *leaden messengers*, that ride upon the *violent speed* of fire, to *mow* the silent-*moving* air that sings with piercing:—The air is silent in its movement, but when pierced, it sings. The velocity of a bullet's speed, is compared to a scythe, that *cuts* its sweep of grass.

Though I consider it almost unnecessary to make farther observations on the present text, the nonsense of which bids defiance to elucidation; yet, I cannot avoid demanding,—Why should Helena invoke the leaden messengers to *move* the air? What figure can this phrase

produce?—Was the air ever known to be *immoveable?* Is it not *still-pacing;* still in movement, like the waters of the ocean? An element cannot be confined; nor is it in the order of nature to divide the atmospheric air, that it should be *still-piecing*, as in the present text, and attempted to be elucidated by our Commentators. In reading an account of a battle, do we not frequently meet this phrase:—whole ranks were *mowed down* by the fire of the enemy?

The words, *sings with piercing*, also convey a figure, perhaps, hitherto unnoticed. To *sing*, is to *rejoice.* The air *sings*, when *cut* through with velocity; but should the *leaden messengers*, which cut the air, touch her lord, they must produce a contrary effect—sorrow. Therefore, she invokes the leaden messengers to *pierce* that only, which *sings with piercing.*

The clouds, like the air, keep ever *pacing:* at times rapid, at other times slow and heavy; and this our Author notices, in ROMEO AND JULIET, Act II. sc. ii.

> "O speak again, bright angel! for thou art
> As glorious to this night, being o'er my head,
> As is a winged messenger of heaven
> Unto the white-upturn'd wond'ring eyes
> Of mortals, that fall back to gaze on him,
> When he bestrides the *lazy-pacing* clouds,
> And sails upon the bosom of the air."

SCENE V.—*page* 322.

DIANA. *A right good creature:* wheresoe'er she is,
Her heart weighs sadly:

That the old copy, which reads,—"I write good creature," is incorrect, cannot be doubted; and that the cause of the same is precisely as stated by Mr. Malone, we cannot doubt; but, to say, with the advantage of this discovery, that Mr. Malone's correction is right, I cannot; although, for the emendation, he makes himself accountable.

What character has been given of Helena to the old Widow, to warrant the high eulogium which the text displays? Helena, when speaking of herself, claims no merit; she modestly observes, that *all her deservings is but a reserved honesty*:—why, then, should the old Widow, at once, pronounce her—"*a right* good creature?"—But, look to Diana's observation:—

> "'Tis a hard bondage, to become the wife
> Of a detesting lord."

This is the language of nature; and which, springing from a female breast, displays strong sympathy: it is not lost on the mother; she approves the observation of Diana, and also sympathizes in the afflictions of Helena: not as we have it either in the old copy, or present text, but as the Author wrote:

> *Ay, right!* good creature: wheresoe'er she is,
> Her heart wears sadly.

Thus, the mother approves the daughter's sentiments, by telling her, that she has expressed herself with becoming feeling for the misfortune under which the *good creature* labours, of whom they have been speaking:—The old Widow would, most probably, have said, poor *creature*, but, for that necessary respect due to a lady of distinction.

Scene VI.—*page* 331.

First Lord. I must go *look* my twigs; he shall be caught.

"I must go *look* my twigs,"—and when he has found them, I would be glad to know what he intends doing with them. The passage is corrupt, our Author wrote:

> I must go *lack* my twigs; he shall be caught.

As birds are caught by twigs, *lackered* with bird-lime, whatever plan he intends to adopt, shall have as good an effect.

Look and *lack*, in writing, if not clearly written, might very easily be mistaken, the one for the other.

ACT IV.

SCENE II.—*page* 341.

BERTRAM. ——————— No more of that!
I pry'thee, do not strive against my vows:
I was compell'd to her; but I love thee
By love's own sweet constraint, and will for ever
Do thee all rights of service.

Bertram alludes to the vows of love which he had made to Diana, at a former meeting. My predecessors erroneously imagine, that Bertram means his nuptial vows.

SCENE II.—*page* 341.

DIANA. 'Tis not the many oaths, that make the truth;
But the plain single vow, that is vow'd true.
What is not holy, that we swear not by,
But take the Highest to witness: Then, pray you, tell me,
If I should swear by Jove's great attributes,
I lov'd you dearly, would you believe my oaths,
When I did love you ill? this has no holding,
To swear by him whom I protest to love,
That I will work against him:

This is one of the many passages that received early mutilation; and which the most skilful dramatic architects have not been able to repair; and yet, the only error in the entire speech, is the transposition of a line; a very common error with compositors, in what they term, *making up the matter*. We should read:

'Tis not the many oaths, that make the truth;
But the plain single vow, that is vow'd true.
But take the Highest to witness: Then, pray you, tell me,
What is not holy that we swear not by?

Though this stumbling block is removed, the passage may require elucidation. We shall, therefore, suppose,

that Diana says,—Confidence is not to be placed in that person who is prodigal of oaths: One *plain single vow*, when vowed with sincerity, establishes truth. If we call Omnipotence to witness our oath, all that we swear by, must be holy. Now, should I swear by Jove's great attributes, that I loved you dearly; would you believe me, well knowing, that I intended your destruction? Thus truth, that sacred link of human confidence, being broke by me, my oath is not to be credited, when I swear by Him whom I protest to love, and not testify that love by sincerity. To hold an oath sacred, is not to violate it; and this non-violation proceeds from the love and awe in which we hold the Deity, by whom we swear. If, then, we should swear by the Omnipotent power, whom we profess to love, we display that love no longer than while we hold sacred that oath; and if we swear, being pre-determined to break our oath, we love him not at all.—Thus, Diana draws her conclusion; that, as Bertram, by his oaths, meditates her destruction, he cannot love her.

SCENE II.—*page* 343.

DIANA. I see, that men make *hopes, in such affairs*,
That we'll forsake ourselves. Give me that ring.

Here, it becomes necessary to insert the reading of the four folio editions:

I see, that men make *ropes in such a scarre*,
That we forsake ourselves.

A scarre, is a rugged cliff, or promontory, washed either by rivers or the sea. Diana, therefore, makes her imagery truly frightful, to show how far human perseverance will extend, in order to overcome apparent impossibilities, that the object of their desires may be achieved. Thus, then, she compares such a person to one, who, notwithstanding the highly alarming danger, will

make a rope upon the *summit of a scarre*, though, in his retrogressive motion, (the act of making a *rope*, obliging him to step backwards,) each step may hurl him to destruction.

Shuddering fancy cannot draw a more terrific picture of danger; nor can the influence of any passion force the possibility of human industry to attempt a more hazardous undertaking.

For *in*, we should read, *on*; this is merely a misprint: the *i* and *o* compartments being next each other, an *i* dropped into the *o* box, and the compositor perceived not his error, as it formed a word: from the same cause, it also escaped the notice of the corrector.

SCENE III.—*page* 348.

FIRST LORD. Is it not *meant* damnable in us, to be trumpeters of our unlawful intents?

In my opinion, a *t* has been composed instead of a colon: we should read—

Is it not *mean*:—damnable in us, to be trumpeters of our unlawful intents?

As though he said—Is it not mean: nay, damnable in us to be trumpeters of our unlawful intentions?

SCENE III.—*page* 358.

FIRST LORD. Nay, look not so upon me; we shall *ear* of your Lordship anon.

Modern printers can make blunders as well as those of former times: such a reading as *ear*, for *hear*—would have afforded food for strong controversy. We should read, *hear* of your lordship anon.

This is an error in the last edition of Shakspeare, edited by Mr. Read.

SCENE III.—*page* 360.

INTERP. Dian,—*The Count's a fool, and full of gold,*
When he swears oaths, bid him drop gold, and take it;
After he scores, he never pays the score:
Half-won, is match well made; match, and well make it;
He ne'er pays after debts, take it before;
And say, a soldier, Dian, *told thee this,*
Men are to mell with, boys are not to kiss:
For count of this, the count's a fool, I know it,
Who pays before, but not when he does owe it.

The two last couplets being metrical, the former must have been so originally. Dr. Johnson says,—"there is apparently a line lost:"—I, however, think the contrary; but there is clearly a line transposed; and, apparently, three words deficient in the first verse. I submit the following reading, as an attempt to bring order out of confusion:

Dian,——
The Count's a fool, and full of gold, *I speak it,*
When he swears oaths, bid him drop gold, and take it;
Half-won, is match *half-made; match well,* and make it.
He ne'er pays after debts, take it before;
After he scores, he never pays the score.

Mr. M. Mason says, "A match well made, is a match half-won." But, surely, in the language of the turf, a match *well made,* is an *equal match;* and, in a match of love,—that perfect agreement and good understanding between the party, which only requires the seal of completion. The proviso, that *half* the sum be paid in advance, as interpreted by Mr. Henly, is, in direct opposition to the caution given by Parolles, to Dian; for, as he says, *Bertram never pays after he scores;* were she to propose her favours at four hundred pounds, and receive but two, the other half must be nominal.

According to the above regulation of the passage, the sense is not only within the compass of understanding; but, as I think, obviously clear to unlettered sense: it now bears this illustration: When the Count swears that he loves you, demand a pecuniary proof of his

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sincerity: whatever sum you may demand, and which he, no doubt, will promise to pay you; insist on half of it in hand, which wins him *half* over to your propositions; but, though you have gained this, still persevere, nor let him take possession of your charms, until the match be perfected to your wishes; for, *after he scores, he never pays the score.*

Scene III.—*page* 362.

PAROLLES. ——— let me live, sir, in a dungeon,
I' the stocks, or any where, so I may live.

Equally abject were the words of the great Mecenas: He was satisfied to be infirm, deformed; all his members to be unsound; to be tormented with the gout, in both hands and feet; to suffer the most rigorous torments; and, that grief should perpetually assail him, provided he could preserve life.

Scene IV.—*page* 368.

HELENA. ——— Yet, *I pray* you,——
But with the word, the time will bring on Summer,
When briers shall have leaves as well as thorns,
And be as sweet as sharp.

This is corrupt:—Helena, in her preceding speech, says,—

"——————— You, Diana,
Under my poor instructions yet *must suffer*
Something in my behalf."

To which Diana replies:—

"——————— I am yours,
Upon your will to *suffer*."

Then, Helena, as in the present speech: but corrected:

——————— yet, I *play* you
But with the word: the time will bring on Summer,
When briers shall have leaves as well as thorns, &c.

Meaning; I merely *play* upon your feelings with the word, in order to try your affection; for the time is near at hand, when, my probation being over, the same root, which has produced affliction, shall also produce the purest sweets.

The word is *suffer;* which Helena uses, and Diana replies to the same word: she is satisfied to *suffer*, if it be her will and pleasure.

SCENE V.—*page* 371.

LAFEU. Your son was misled with a snipt-taffata fellow there; whose villainous saffron would have made all the unbak'ed and doughy youth of a nation in his colour:

By *villainous saffron*, Lafeu means, *brazen impudence:* That the brazen impudence, and fascinating irregularities of Parolles, would seduce and corrupt all the inexperienced youth of a nation, and, ultimately, make them become as *brazen* as himself. Thus, Lafeu compares the pernicious counsel of Parolles, and his viscious practices, (which those who associate with him, imitate,) to *saffron;* which, being mixed with dough, colours the entire mass.

SCENE V.—*page* 375.

CLOWN. Why, sir, if I cannot serve you, I can serve as great a prince as you are.
LAFEU. Who's that? a Frenchman?
CLOWN. *Faith, sir, he has an English name; but his phisnomy is more hotter in France, than there.*

Bishop Warburton observes,—"*This is intolerable nonsense.* The stupid Editors, because the devil was talked of, thought no quality would suit him, but *hotter.* We should read, more *honoured.* A joke upon the

French people, as if they held a dark complexion, which is natural to them, in more estimation than the English do, who are generally white and fair."

Mr. Steevens observes,—"This attempt at emendation is unnessary. The allusion is, in all probability, to the *morbus Gallicus*."

As the word *hotter*, is not the first link of the chain which the subsequent parts of this scene form, it becomes necessary to commence our elucidation after Lafeu's demand.

CLOWN. *Why, sir, if I cannot serve you, I can serve as great a prince as you are.*
LAFEU. Who's that? a Frenchman?
CLOWN. Faith, sir, he has an *English name*,

That name—Edward Plantagenet.

CLOWN. But his phisnomy is more *hotter* in France than there.

And so it proved, at the battles of Cressy and Poictieures. In the former, 100,000 French were defeated by his valour; and here, for the first time, the English made use of canon, which, helping to gain the victory, made him *hotter* in *France* than in England, where domestic peace required not these engines of destruction.

LAFEU. What prince is that?
CLOWN. The *Black Prince*, sir.

Edward, Prince of Wales, commonly called the *Black Prince*, from his wearing black armour:—"*alias*, the *Prince of Darkness*," from the same cause:—"*alias*, the *Devil*," from his undaunted courage, invincible arms, and amazing victories; which were not merely confined to France, but also extended into Spain.

CLOWN. I am a woodland fellow, sir, that always lov'd a *great fire*; and the master I speak of, ever keeps a *good fire*.

Bishop Warburton observes,—"Shakspeare is but rarely guilty of such *impious trash*. And it is observ-

able, that then he always puts that into the mouth of his *fools*, which is now grown the characteristic of the *fine gentleman*."

On the phrase, *impious trash!* I shall be silent. It is, however, pretty obvious, that the Clown makes known that he was born in the woods, and always loved a great fire; but the *good fire* which the master he speaks of, keeps, is the constant fire of the artillery, musketry, &c. and the number of villages that became a prey to the flames, at the battles of Cressy and Poictieures.

CLOWN. But, sure, he is the prince of the world, let his *nobility* remain in his court.

At the battles of Poictieures, the princes of the blood, tributary princes, and all the nobles of France, accompanied the King; as also the King of Bohemia, whose trophy, *three ostrich feathers*, with the motto, *Ich dien* (I serve,) was taken from him by the Prince of Wales. Such a display of nobility, the Clown deems unnecessary for the *Black Prince*, whose name being sufficient to appal the enemy, his *nobility* may remain in the court of England.—At the battle of Cressy, but three of his knights and one esquire fell:—the French lost the flower of their nobility.

CLOWN. I am for the *house with the narrow gate*, which I take to be too little for *pomp* to enter:

The *house*—England. The *narrow gate*—the Streights of Dover. His allusion to *pomp*, the ostentatious finery of the French nobility; and that, notwithstanding their brilliant appearance, British valour would protect Britain's territories from all invaders.

What led Bishop Warburton astray, and induced him to term this passage *blasphemy*, was, its seeming affinity with Sacred Writ: *Straight is the gate and narrow is the way that leadeth to heaven, and few there be that find it.*

CLOWN. Some, that *humble themselves*, may;

Those princes and nobles of France, who submitted to the Black Prince; and the Spaniards, whom he *humbled*, by reinstating *Peter the Cruel* on the Spanish throne.

CLOWN. But the many will be too chill and tender; and they'll be for the *flowery way*, that leads to the *broad gate* and the *great fire*.

Edward the Third resigned the French dominions to his son, the Black Prince. Numbers who were attached to the French monarchy, and who would not *humble themselves*, by promising allegiance to the Prince, quitted their estates, and settled in the south, the garden of France, or *flowery way, that leads to the broad gate*, (the Mediterranean Sea,) *and the great fire*, (Mount Visuvius.)

This is another passage, which gained the imputation of *blasphemy:* Dr. Warburton imagined, that it had relation with the following Sacred extract:—*Broad is the gate, and wide is the way that leadeth to destruction, and many there be that enter therein.*

Oh, Shakspeare! having thus brought thy devil from darkness to be exposed to light; and having found the key which opens the *narrow* and the *broad gates*, which thy unerring genius had closed for nearly two centuries; I trust, that this part of thy treasures will no longer meet the imputation of *diabolical nonsense and impious trash!*

SCENE V.—*page 376.*

COUNTESS. —and, indeed, he has no pace, but runs where he will.

Privileged by the station he holds, the Clown has no limits, either in his speech, actions, or wanderings; but speaks what he pleases; acts as he likes; and goes whither his inclinations prompt him.

ACT V.

SCENE II.—*page* 381.

PAROLLES. Good *Monsieur Lavatch*, give my Lord Lafeu this letter.

Mr. Steevens observes,—"This is an undoubted, and perhaps irremediable corruption, of some French word." I should think, that any person acquainted with the French language must know, that *la vatch*, means, *a cow*.

SCENE II.—*page* 384.

CLOWN. Here is a pur of fortune's, sir, or of fortune's cat, (but not a musk cat), that has fallen into the unclean fish-pond of her displeasure, and, as he says, is muddied withal.

The purring of a cat, is as the fawning of a dog: the Clown means,—here is a fawning wretch, an outcast of fortune, or rather, of fortune's cat, who stinks with her displeasure, and comes with fawning servility to solicit your protection.

SCENE II.—*page* 384.

CLOWN. I do pity his distress in my *smiles* of comfort.

The language of the Clown has been, throughout, uniformly correct; he, therefore, cannot have made a blunder on a familiar word. The dirty comparisons which he has made, on the unfortunate Parolles, are what he alludes to:—they were, therefore, designed to torment, not comfort him; but, thinking that he has levelled a sufficiency of jokes at him, he says,—

I do pity him in my *similes* of comfort.

In HENRY V. Act II. sc. i. a similar blunder appears. Nym, is made to say,—"there shall be *smiles*," instead of which, the true word is *similes*. I scarcely think the word, in either instance, designedly corrupt; but that the person who read to the transcriber, sounded it *simmiles*, which was taken for *smiles*.

SCENE III.—*page* 392.

BERTRAM. You are deceiv'd my lord, she never saw it:
In Florence was it from a casement thrown me,
Wrapp'd in a paper, which contain'd the name
Of her that threw it: noble she was, and thought
I stood ingag'd; but when I had subscrib'd
To mine own fortune, &c.

Few English compositors are acquainted with the French language. In the present instance, two French words, holding some similarity, both in sound and characters, with an English word, have been mistaken for the latter; by which, the Author's meaning is so perverted, as to render the passage quite obscure. We should read:

In Florence was it from a casement thrown me,
Wrapp'd in a paper, which contain'd the name
Of her that threw it: noble she was, and thought
I stood *in gage:*

in gage, i. e. *in pledge*. The ring being of great value; the Lady considered that Bertram, as a man of honour, would consider himself as *a pledge* to her for the ring. He proved so; for, as *as he could not answer in that course of honour*, which she expected from a man of gallantry, he offered to restore the ring; but which, *in heavy satisfaction*, at the reasons he assigned, she *would never receive again*.

Gage d' amour, (pledge of love) is a common motto on rings. The compositor not understanding the word, made *in gage—engag'd*.

But the reader will be more firmly persuaded that *in gage* is the true reading, by the following extract from the *Spanish Tragedy:*

BALTHASER. What if conceit have laid my heart *to gage?*
BEL-IMPERIO. Pay that you borrow'd, and recover it.

SCENE III.—*page* 396.

LAFEU. I will buy me a son-in-law in a fair, *and toll him:* for this I'll none of him.

From divers interpretations of this passage, Bertram becomes involved in three different kinds of *toll*. First, toll *the bell for this*, meaning, Bertram:—Secondly, *he is to be* tolled *out of the fair:*—Thirdly, *he is to* be sold in a fair, *as a person would sell a horse* (to the best bidder,) *the particulars of which is to be entered on the* toll-book. And, yet, the *toll* has nothing to do with the confuted Bertram.

The idea which Dr. Percy conceived of this passage, is perfectly just. Mr. M. Mason, also, pays *toll* on the same principle; but, neither of these highly respectable authorities assign the reason, why *Lafeu* will *toll* the son-in-law he intends to purchase. Now, it is not to prove that *he came honestly by him, as a man will* toll *in a fair when he buys a horse;* but, that by means of this entry, notoriety shall be added to the transaction; that such son-in-law shall not dare to disclaim his wife; nor act with that infidelity and perfidy with which Bertram is charged, in Diana's letter to the King.

A modern edition of this comedy, has the passage thus:

"I will buy me a son-in-law in a fair, *and toll for this*—I'll none of him."

I believe the text originally read:—

> I will buy me a son-in-law in a fair, *and toll:* for this I'll none of him.

I have recently learned, that this is the reading of the first folio.

SCENE III.—*page* 401.

BERTRAM. ——————— certain it is, I lik'd her,
And boarded her i' the wanton way of youth:
She knew her distance, and did angle for me,
Madding my eagerness with her restraint;
As all impediments in fancy's course,
Are motives of more fancy; and, in fine,
Her insuit coming with her *modern* grace,
Subdu'd me to her rate: she got the ring, &c.

In my opinion, we should read—*modest* grace: that modest grace which she displays before the king, and which Bertram would insinuate as assumed, in order to impress on the mind of the king, that her principles are pure.—The *st*, in *modest*, if not clearly written, might easily deceive a compositor: the sense of the passage is obvious.

My predecessors defend the present reading: Dr. Johnson thinks, *modern*—means, *meanly pretty*.—Mr. Steevens, *common*, or the appearance of her *being to be had*:—And Mr. M. Mason—*a tolerable degree of beauty*. However, I simplify the passage to plain sense, and have strong grounds to support both the *beauty and modesty* of Diana. See the *gentleman's* speech, who delivers Diana's letter to the King:

> "——————— I undertook it,
> Vanquish'd thereto by the *fair grace* and speech
> Of the poor suppliant, who by this, I know,
> Is here attending: her business looks in her
> With an importing visage; and she told me,
> In a *sweet verbal* brief, it did concern
> Your highness with herself."

SCENE III.—*page* 402.

DIANA. I must be patient
You, that turn'd off a first so noble wife,
May justly *diet* me,

On the various and forced elucidations of this passage, I shall be silent: the Commentators have made the most they could of it. We should read:

I must be patient:
You, that turn'd off a first so noble wife,
May justly *edict* me.

And which he has done before the court, by *proclaiming her to be a common prostitute.*

In the WINTER'S TALE, Act III. sc. ii. where Hermione strives to defend her character against the unjust imputations of Leontes, we have nearly the same phrase:

"———— Myself on every post
Proclaim'd a strumpet," &c.

The *c*, in *edict*, was taken for an *e*, and as the word then read, *ediet*, the first *e* was expunged, and thus, *dict* was intruded, to the confusion of all sense and reason. For the explanation of the word *diet*, I refer the reader to Johnson and Steevens' edition of these plays, where it is curiously defended.

I admit that *edict* is a substantive; but it will also be admitted, that Shakspeare has repeatedly used substantives as verbs, where fancy led him to assert a prerogative, which, in his time, more peculiarly belonged to poets. Had he used the word, *proclaim*, the verse would be rather hobbling, on account of the terminating *m*, in *proclaim*, being followed by *m* in the next word. Let honourable criticism determine.

Taming of the Shrew.

INDUCTION.

Scene I.—*page* 13.

Sly. No, not a denier: *Go* by, *says* Jeronimy;—go to thy cold bed, and warm thee.

The threat made use of by Sly, on the opening of this scene, is a sufficient proof, that his present words mean to terrify the hostess, and so swear her out of her money; an effect which the moderation of the present reading cannot yield.

Mr. Theobald observes, that a "*Saint* has been coined by Sly, to swear by." I, however, do not think that Shakspeare turned coiner on this occasion: the early editions having,—

No, not a denier: Go by, *Saint Jeronimie.*

That *Jeronimie* and *Hieronimie*, mean the same, will, I think, be admitted; and, that Hieronimie was a saint, and held in great veneration by the Spaniards, is indisputable. Charles V. when he abdicated the throne, in favour of his son, Philip, retired to the monastery of Saint Just, of the Order of *Hieronimites;* from Hieronimie, who was sainted as the founder of that order. Is it not highly probable, then, that to swear by *Saint Jeronimie*, was in derision of the Emperor's weakness?

But, notwithstanding the efforts of the Commentators to correct this passage, they have all been far from the mark; and, even *the piece of stage history*, that has been introduced, avails nothing in the scales of reason: The

changing of a single letter perfects the sense; our Author wrote:

No, not a denier: *No*, by Saint Jeronimy!

Sly strengthens the negative, which he uses at the commencement, by repeating it a second time, and then follows it with the oath.

The compositor happened to compose a *G*, which he found in the *N* box, and as it formed a word, passed observation. We have innumerable errors of this description in the old editions: even in this play, the old copy reads—"*Balk* logick," for "Talk *logick*."

SCENE I.—*page* 16.

LORD. Brach Merriman,—*the poor cur is emboss'd.*

Merriman, is clearly the name of the hound; but a name by no means adapted for a female of the canine species. However, by transposing the article, a clear sense is obtained:

The brach, Merriman, poor cur is emboss'd.

Mr. Ritson seems rather positive in asserting, that the word, *brach*, should read—*bathe:* and though Dr. Johnson also recommends the *bath;* and Sir Thomas Hanmer, to have the *poor cur leeched*, I cannot think the nobleman recommended either; nor is it a natural supposition that he would turn dog-doctor, and prescribe a cure for his hound, when the huntsman, retained in his service for such purposes, is the person whom he addresses.

SCENE I.—*page* 20.

LORD. Persuade him, that he hath been lunatick;
And, *when* he says he is—,say, that he dreams,
For he is nothing but a mighty lord.

This is one of the most extraordinary orders ever given by a master to his servants. The nobleman first tells them, to persuade Sly, *that he hath been lunatick:* and when Sly, from the grand state in which he finds himself, acknowledges that he *is so*, they are to contradict their former assertion, and say,—*that he dreams!* Can greater nonsense be exposed to common sense? Our Author, unquestionably, wrote:—

> And, *what* he says he is, say, that he dreams.

The nobleman tells his servants to persuade Sly, *that he hath been lunatick;* but now, as he appears sane, though telling them *what* he really is; they must persuade him, that his ideas proceed from a mind long unaccustomed to its natural tranquillity; and, that fancy still sports with his imagination. That *what*, is the true reading, is fully proved in the second scene; for, when the servants address Sly, by the title of *lord*, and *your honour*, he then declares *what* he is; and gives them his name, birth, and education.

See also the subsequent speech of the huntsman:

> "My lord, I warrant you, we'll play our part,
> As he shall think, by our true diligence,
> He is no less than *what* we say he is."

Thus, "*what* he says he is," they are to tell him is the phantom of imagination; but, "*what* they choose to *say he is*," Sly must believe.

Scene II.—*page* 31.

Sly. What, I am not *bestraught:*

Of this participle, Dr. Johnson observes, he has not found the verb: I believe it but an old inflection of the verb *bestride*. The allusion is to the *incubus*, or *night-mare*, with which Sly thinks himself *bestrid*.

ACT I.

SCENE I.—*page* 39.

LUCENTIO. Pisa, renowned for grave citizens,
Gave me my being, and my father first,
A merchant of great traffick through the world,
Vincentio, come of the Bentivolii,
Vincentio his son, brought up in Florence,
It shall become, to serve all hopes conceiv'd,
To deck his fortune with his virtuous deeds:

All the Bentivolii of Pisa cannot make good sense of this passage, in its present state. What effect has the impersonal pronoun *it*, without a relative? *Vincentio* is a proper name, and requires, if a pronoun in the subsequent verse were necessary, the personal, *I*.—The old copy reads:

Vincentio's son, brought up in Florence, &c.

And which seems so far correct; but the verse is imperfect, and should have been preceded by the personal pronoun, *I*,—and which, I am certain, was the original reading:

I, Vincentio's son, brought up in Florence,
Shall become, to serve all hopes conceiv'd,
To deck his fortunes with his virtuous deeds:

The compositor took up a *t*, instead of a comma, which making — *It* Vincentio's son; the corrector imagined, that *It* belonged to the sequent verse, and changed its position.

SCENE I.—*page* 45.

GREMIO. ——— *Their* love is not so great, Hortensio, but we may blow our nails together, and fast it fairly out; our cake's dough on both sides.

Gremio and Hortensio are rivals for Bianca. With Katharina they have no concern: why, then, should both sisters be apparently included by the word, *Their*? The

transcriber certainly mistook the word;—we should read:

There love is not so great Hortensio, &c.

Gremio and Hortensio have been conversing with Baptista and his daughters, in that part of the street, opposite their dwelling-house; consequently, *there* the object of their love resides. Discoursing, then, on the cold manner in which they have been treated, Gremio says,—*There,* (pointing to the house,) *love is not so great, but we may blow our nails together, and fast it fairly out.* Thus, Gremio reconciles the coldness of his mistress, who prefers "books and instruments," to the courtship of her two admirers; and recommends his friend not to indulge a passion, where *there* is no hope of obtaining the object; for, their *cake is dough* on both sides, *i.e.* both have been treated with equal coldness.

SCENE II.—*page* 56.

PETRUCHIO. Signior Hortensio, 'twixt such friends as we,
Few words suffice: and, therefore, if thou know
One rich enough to be Petruchio's wife,
(As wealth is burthen of my *wooing dance,*)

Love, is the burden of a wooing song:—*wealth*, the burthen of a wooing dance. His journey from Verona to Padua, is his *dance after a wife.* See the last lines of this speech:

I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

SCENE II.—*page* 58.

GRUMIO. ——Why, give him gold enough and marry him to a puppet, or an aglet-baby; or an old *trot* with ne'er a tooth in her head, &c.

The word, *trot*, has but one meaning; and, as it denotes activity, cannot be well adapted to an old woman *with ne'er a tooth in her head!* We certainly should read,—

—or an old *trol* with ne'er a tooth in her head.

An old *trol*, the contraction for *trollop*—meaning, a dirty, slovenly old woman; and who, in the progress of prostitution, has gained complaints which not only occasioned her loss of teeth, but left also the many diseases enumerated in the text. What strongly induces me to think *trol*, the true reading, is, that the transcriber, in making the stroke to the *t*, drew it also across the *l*; a piece of carelessness from which few writers are exempt.

SCENE II.—*page* 59.

GRUMIO. ——— She may, perhaps, call him half a score knaves, or so: why, that's nothing; an he begin once, *he'll rail in his rope tricks.*

By *rope tricks*, Grumio means,—that should Katherina display any of her violent passions before Petruchio, she may rail for awhile; but, should he resent her conduct, he will make a *rope play tricks* across her back and shoulders.

SCENE II.—*page* 60.

GRUMIO. ———I'll tell you what, sir,—an she stand him but a little, *he will throw a figure in her face.*

Should she resist him, he will not even respect her beauty: every welt of the rope must be a figure.

SCENE II.—*page* 60.

GRUMIO. ———and so disfigure her with it, *that she shall have no more eyes to see withal than a cat.*

This points to the scourge of correction with which Petruchio plays his *rope-tricks*. With that small kind of rope, called whip-chord, he has made a *cat*; the effect of which, not only his hounds, but, perhaps, his servants also, have experienced: with this, Petruchio will so *disfigure* Katherina, *that she shall have no more eyes to see withal*, than the *cat* with which he corrects her.

ACT II.

SCENE I.—*page* 76.

TRANIO. I here bestow a simple instrument,
And this small packet of Greek and Latin books:
If you accept them, then their worth is great.
BAPTISTA. Lucentio is your name? of whence I pray?

The suppositions of the Editors, as mentioned by Mr. Malone, carry not sufficient weight to warrant absurdities so out of dramatic order: the true mode, is the most simple; and, as Tranio assumes the rank and name of Lucentio, and as he declares the occasion of his visit, it becomes equally necessary for him to declare that name: such, in my opinion, was the Author's regulation, and such we gain without any difficulty.

TRANIO. And this small packet of Greek and Latin books:
If you accept them, then their worth is great:—
Lucentio is my name.
BAPTISTA. Of whence, I pray?
TRANIO. Of Pisa, sir, son to Vincentio.

Thus, supposition gives way to familiar understanding.

SCENE I.—*page* 80.

HORTENSIO. While she did call me,—rascal fiddler,
And—*twangling Jack.*

Twang, means, a sharp sound; such as is greeting to the sense. Katharina, in a subsequent part of this scene, when expostulating with her father on her projected marriage, styles Petruchio, a *swearing Jack;* which means, a *swearing fellow:* on which principle, a *twangling Jack* must mean, a *noisy*, or *discordant fellow.*

SCENE II.—*page* 83.

PETRUCHIO. Women are made to *bear*, and so are you.
KATHARINA. No such jade, *sir*, as you, if me you mean.

This passage, it seems, lost a word, through carelessness in printing the old copy, and for which *Sir* was substituted: but *Sir* carries too much moderation in the retort of a virago, for a lash so well aimed at her inferiority: besides, the word *jade*, preceding *Sir*, is quite in opposition to character. I am, therefore, inclined to think, that Katharina plays upon the word *bear*, as used by Petruchio, and that she pays him in his own coin. I read:

No such jade as you,—*bear!* if me you mean.

i. e. No such jade as you, you rough savage animal.

SCENE I.—*page* 96.

TRANIO. A vengeance on your crafty wither'd hide!
Yet I have fac'd it with a card of ten.

What Mr. Steevens calls a *common blunder*, relative to the figured cards, the following historical relation, from a French work, will, I think, contradict. The game of cards was invented, in 1392, by a painter, named Jacquenin Gringonneur, to amuse Charles VI. during his sane moments. The *trefle* (clubs) was designed as a precaution to generals, that they should form their camp in places where forage was abundant:—the *piques* and *carreux* (spades and diamonds) were to denote military stores of every description:—the *cœur* (hearts) represented the bravery of the chiefs and soldiers:—the *ace*, ancient money of the Romans, was designed as the symbol of finance:—the four *valets*, or knaves, were representations of four famous warriors—HOGIER, LAUNCELOT, LA HIRE, and HECTOR: the first two, were the

most valiant and renowned chieftains in the time of Charlemagne. HECTOR and LA HIRE, were celebrated captains, who eminently distinguished themselves in the reign of Charles VI. The title of *varlet*, in modern French, *valet*, was anciently honourable; and next in rank to chevalier, or knight; (though, in our English cards, we style the *valets—knaves*.) Thus, the four knaves represented nobility; and all the cards from the ten, (the ace excepted) soldiers.—The four kings, were the then existing monarchs of France, Italy, Germany, and Spain. ARGINE, the queen of clubs, represented Maria of Anjou, queen of Charles VII. RACHEL, queen of diamonds,—the beautiful Agnes Sorrel. Isabella of Bavaria, under the name of JUDETH,—the queen of hearts: and, the queen of clubs, as PALLAS,—the Maid of Orleans.

Thus, as the figured cards represented royal personages, and the most distinguished characters, they obtained the name of *Cartes de la Cour*,—literally, *court cards*; and which name they still retain in France:—*Coat cards*, therefore, is evidently a corruption; and erroneously so called, from the robes in which the court characters are painted.

ACT III.

SCENE II.—*page* 102.

BIANCA. Old fashions please me best; I am not so nice,
To change true rules for *odd* inventions.

It appears to me, that Bianca wishes to display her marked disapprobation of Hortensio's suit; and which he gives her an opportunity of calling impertinent, by the false mode of gallantry which he adopts. I believe our Author wrote:

Old fashions please me best; I am not so nice,
To change true rules for *bold* inventions.

SCENE II.—*page* 105.

BIONDELLA. Why, Petruchio is coming, in a new hat, and an old jerkin; a pair of old breeches, thrice turned; a pair of boots that have been candle-cases, one buckled, another laced; an old rusty sword ta'en out of the town armory, with a broken hilt, and chapeless; with *two broken points:*

Two broken points! All the Commentators concur in opinion, that this passage is corrupt: "For, how a sword could have two broken points," says Dr. Johnson, "I know not." Mr. Steevens thinks there was a deficiency in the broad and rich belt of Petruchio, and that the *broken points* refer to it. But, notwithstanding the various opinions on this two-pointed puzzle, nothing is clearer than, that the sword which Petruchio took out of the town armoury had *two broken points;* and, that the character may, in future, be furnished with a sword to correspond with the Author's words, I shall explain this extraordinary paradox!—Petruchio's sword, notwithstanding all its other deficiencies, had—a scabbard; but, unfortunately, that scabbard had a *broken point; i. e.* had lost its *tip*; nay, perhaps wanted one fourth of its due length: thus, his *broken-pointed* sword, (*the blade;* for the blade is but a part of the sword,) had a full opportunity of peeping out; and, to the amazement of Biondella, discovered that this famous sword had—*two broken points!*

Had the blade been shorter than the scabbard, notwithstanding the scabbard had lost its *tip*, or point, one broken point (only) could be seen.

SCENE II.—*page* 107.

BIONDELLA. ——— an old hat, and *The humour of forty fancies* prick'd in't for a feather.

Whatever object of fashion or folly, this emblem was intended to caricature, it could not be *prick'd* in either

an old or new hat, and which, according to the text, we are taught to credit. But, the word *prick'd* has nothing to do with the manner in which *The humour of forty fancies* was fastened to the hat: it might have been sewed, or it might have been pinned: Injudicious punctuation occasions this obscurity. I read:

An old hat, and *The humour of forty fancies* prick'd; in't for a feather.

Long before Shakspeare's time, (though the art is not yet lost;) there was a kind of ornamental work *prick'd on paper*. The art belonged, I imagine, more particularly to the fair sex. The designs were various: I have met with some between the leaves of old books; such as birds, bunches of flowers, &c. Of such handy-work, then, was *The humour of forty fancies*, which Petruchio's lackey had attached to his hat, instead of a feather.

I dare say, most of my readers have seen ornaments of this nature, and, therefore, may form an idea of its effect in a hat, as a substitute for a feather. But, though I can thus far divine the Author's meaning, yet, I profess myself unacquainted with the device of *The forty fancies*. However, it so far removes obscurity from the text; and overcomes, I should imagine, the idea conceived by one of Shakspeare's Commentators, that a bunch of ballads, was prick'd *in his* (Grumio's) *hat*, for a feather!

Scene II.—*page* 117.

Katharina. ———*Let me entreat you.*

Propriety should never be violated for the sake of a word, to complete a verse, particularly, when that verse is divided. The word *stay*, is already used five times; and, according to the opinion entertained by Mr. Steevens, must have been repeated *seven times*, in seven lines! But,

had this been the case, Petruchio's answer to Katharina must have lost its effect, and prevented the positive negative, which he gives to her second entreaty: for instance, according to the idea of Mr. Steevens:

KATHARINA. Let me entreat you, *stay?*
PETRUCHIO. I am content.

This reply is a direct acquiescence to the entreaty of Katharina; but, without the word *stay*, she perceives the ambiguity of Petruchio's answer, which implies:—*I am content that you may entreat me:* therefore, to obtain a direct answer, she demands more explicitly:

"Are you content *to stay*?"

Here the word *stay*, is used with propriety, and obtains the positive denial:

PETRUCHIO. I am content you shall entreat me *stay*;
But yet not *stay*, entreat me how you can.

SCENE II.—*page* 117.

PETRUCHIO. Grumio, my horses.
GRUMIO. Ay, sir, they be ready: *the oats have eaten the horses.*

Mr. Steevens's elucidation of this passage appears erroneous: the following observations will, I think, justify this assertion.

On Petruchio's arrival at Padua, he hastened off to church with Katharina; from whence he returned, immediately after the marriage ceremony, to the house of Baptista. Now, during this short period, the horses had not even time to rest, if stabled; which makes Grumio give this quaint reply:—*Ay, sir, they are ready;*" meaning, that the horses were in the same state as when they arrived—ready saddled and bridled; therefore, "*the oats have eaten the horses:*" *i. e.* all the oats that were laid before them—none at all.

SCENE II.—*page* 119.

PETRUCHIO. Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own:
She is my goods, my chattles; she is my house,
My household stuff, my field, my barn,

Read—

My household stuff, my field; *she is* my barn.

This repetition of the words, *she is*, perfects the measure.

ACT IV.

SCENE I.—*page* 121.

GRUMIO. Fye, fye, on all tired jades! on all mad masters! and all foul ways! Was ever man so beaten? was ever man so ray'd? was ever man so weary?

The word *beaten*, seems to have led Dr. Johnson into an error: he interprets *ray'd*, to mean, *marks of lashes*. Grumio is a servant, who stands first in the confidence of his master; is privy to all his whims, and knows that those irregularities and passions, practised by Petruchio, are assumed to intimidate the imperious Katharina. Is it then to be supposed, that Petruchio would so sport with Grumio's feelings as to beat him to such a degree that his frame became *ray'd*, or welted, by the severity of lashes? No, no: another very sufficient cause gives poor Grumio reason to say, "*was ever man so beaten? was ever man so ray'd? was ever man so weary?*"—He had come a long journey: bleak was the weather, a chilling frost prevailed: his horse, weak, hungry, and spiritless, had encountered many stumbling disasters; and often was Grumio compelled to trudge the frosted roads. Arrived at his master's house, he there bewails his situation, and feelingly complains of the three greatest evils attendant on an unfortunate traveller: he was *weather-beaten, frost-bitten*, and *weary!*—thus, by

beaten, he means, weather-*beaten;* by *ray'd*, he means, the *cracks* and *streaks* which such parts of his frame received as were exposed to the nipping frost; and, for *weary*, it explains itself.

SCENE II.—*page* 124.

CURTIS. There's fire ready; And, therefore, good Grumio, the news?
GRUMIO. Why, *Jack boy! ho boy!* and as much news as *thou wilt.*

The humour of Grumio's reply seems to have been lost on the Editor of the second folio. Curtis is impatient for news; and Grumio, too much fatigued, and too cold to gratify his curiosity, cuts him short with a few words from a catch; to which he adds, "and as much news as *wilt thou!*" as though he snapt his fingers at him, and said, *as much news as—that!*

Had the original text been according to the present reading, there was no room for Curtis to mark his displeasure: for, the words, "*as much news as* thou wilt," implies a ready inclination to gratify curiosity: but Curtis felt himself hurt at Grumio's reply, and denotes his dissatisfaction, by saying, "*Come, you are so full of cony catching.*"

The original reading, "As much news as *wilt thou!*" should be restored.

SCENE II.—*page* 124.

GRUMIO. 'Be the Jacks fair within, the Jills fair without.

He alludes to a japanned vessel, called a *black-jack:* this vessel generally held a quart; was *black outside*, but *fair within:* the *jill*, or rather *gill*, held about half-a-pint, and was generally of silver, or plated; conse-

quently, *fair without*: such were, formerly, the drinking-vessels used at table.

SCENE II.—*page* 140.

BIONDELLA. Oh master, master, I have watch'd so long
That I am dog-weary; but at last I spied
An *ancient angel* coming down the hill,
Will serve the turn.

Biondella, fatigued with watching, had given up all hopes of finding a person suitable to his purpose; when this old man appearing, "*coming down the hill*," was to him as the appearance of an *angel*. The subsequent part of the dialogue proves, that the word is used figuratively, and merely to denote his satisfaction.

TRANIO. What is he, Biondella?
BIONDELLA. Master, a mercatantè, or a pedant,
I know not what; but formal in apparel,
In gait and countenance surely like a father.

The words, "*I know not what;*" prove sufficiently, that neither *rank*, *title*, *order*, or *profession*, induced Biondella to give this fatherly-looking man the epithet of *angel*.

SCENE II.—*page* 165.

BIONDELLA. I cannot tell; *except* they are busied about a counterfeit assurance:—Take your assurance of her, *cum privilegio ad imprimendum solum*: to the church;—take the priest, clerk, and some sufficient honest witnesses.

However chaste the judgment of Mr. Malone, yet I must dissent from his explanation of the word, *expect;* it being in no measure applicable to the present state of the plot: for instance, see its effect:—"I cannot tell," *wait the event*, "they are busied about a counterfeit assurance, take assurance of her."

Now, should Lucentio *wait the event*, which is the perfecting of marriage settlements; the old man, who personates Vincentio, may be detected, and so blast all Lucentio's promised hopes. But Biondella, knowing that Baptista is engaged with the fictitious Vincentio, wishes his master to avail himself of the present moment, and make sure of Bianca, by marrying her in the presence of "*sufficient honest witnesses.*" This was also the grand object of Tranio, when he told Lucentio to apprize Bianca of her father's intentions:—

> " Dally not with the gods, but get thee gone:"

i. e. The gods give you this favourable opportunity to effect your wishes; lose it not, but go about it immediately.

The text, in its present state, is defective and obscure. If the word *expect*, as in the first folio, be preferred, the passage should read:

> I cannot tell, *but* expect, *while* they are busied about a counterfeit assurance, take you assurance of her.

If the word *except*, we should read:

> I cannot tell, except *while* they are engaged about a counterfeit assurance, &c.

Of this hint, it is evident, Lucentio avails himself: he *waits not for the event*, for the event may be the detection of the fictitious Vincentio; but embraces the golden opportunity, and flies off with Bianca to the old priest, at St. Luke's Church, and gets married.

ACT V.

SCENE I.—*page* 172.

BIONDELLA. Nay, faith, I'll see the church o'your back; and then come back to my *master* as soon as I can.

The old copies read:—"Come back to my *mistress*," which reading, I believe perfectly correct.

In the present scene, Biondella addresses his real *master*, and not wishing to give the empty title of master to his fellow servant, Tranio, he facetiously styles him, *mistress*, as being secondary in command.

The word *mistress* should be restored.

SCENE I.—*page* 178.

LUCENTIO. ———— Here's Lucentio,
Right son unto the right Vincentio;
That have by marriage made thy daughter mine,
While counterfeit *supposes* blear'd thine eye.

The word, *supposes*, in its present situation, holds the rank of a substantive, though its true place is, third person singular of the verb—to *suppose*. *Suppositions*, are ideas to which the mind gives partial credit. *Counterfeit supposes*, then, must be *ideas by which Baptista has deceived himself;* and, surely, this is not the case; for he has been deceived by others, who, to effect their views, counterfeited on him, by false characters and notorious falshoods.

Counterfeit supposers, is the reading of many editions: *counterfeit supposers*, must mean, those, who convinced of the falsity of their own suppositions, would strive to make proselytes to their erroneous manner of thinking: this cannot answer. Let me suppose then, that the original was—*counterfeit supporters:* I think, an appropriate meaning is thereby gained: *counterfeit supporters*, must mean, those, who *supported false characters*, in order to deceive: and, surely, the entire aim of Lucentia and his confederates was, to impose on Baptista; and which they effectually did, by obtaining the object for which they *supported false appearances*.

SCENE I.—*page* 183.

PETRUCHIO. Nay, that you shall not; since you have begun,
Have at you for a *better* jest or two.

From the time that the old copy was printed, to the present, this passage seems to have been made a jest of, at the Author's expense; who, in my opinion, neither designed it for a *bitter*, nor for a *better* jest. In the first place, the wit of Bianca is levelled at Gremio and Vincentio:—secondly, Petruchio, having tamed the Shrew, resumes his natural character, which is easy, cheerful, and facetious; and he no longer "*hides his* bitter *jests in blunt behaviour:*" As this is conspicuous, how can we suppose that any malevolent passion should induce him to make a *bitter jest* of a delicate female so recently married, and to whom he is so closely allied? or, that he should propose a *better jest*, when she had levelled no jest whatever at him? But, Petruchio takes her not up on such principles; on the contrary, he wishes to display his truly cheerful disposition before his new relations, or connections; and, to prove that he is a piece of a wag, ready to answer Bianca's wit, he gives her a fair challenge, and attacks her thus:

Nay, that you shall not; since you have begun,
Have at you for a *bet*, *a jest* or two.

Thus, to give additional hilarity to the happy party, he proposes jest against jest for a wager.

Let it be also observed, that Petruchio is in a *betting* humour: he has just offered a bet of one hundred marks, that his Kate will beat the widow at repartée; but which none of the company dare accept: he then offers the *present bet;* which Bianca, thinking herself unable to cope with him, declines, by observing—"I mean to shift my bush," and accordingly retires. Thus, frustrated

in two efforts to get a wager, he proposes the following, and succeeds:

> "Let's each one send unto his wife;
> And he, whose wife is most obedient
> To come at first when he doth send for her,
> Shall win the *wager* which we will propose."

This wager is fixed at a hundred crowns: but the perfect obedience of Katharina to her husband's orders, pleases her father so highly, that he adds twenty thousand crowns to her dowry. Here the Author's intention becomes conspicuous; for the two former *bets*, which Petruchio proposed, were made introductory of this, which turns out of such importance to his interest.

The old copy reads, "a *better* jest." The word—*bitter*, Mr. Steevens seems to have admitted into the text with great reluctance: but Mr. Malone observes,—"The emendation, (of the propriety of which, there cannot, I conceive, be the smallest doubt,) is one of the very few corrections of any value made by Mr. Capell."

It remains with the reader to determine, whether the *very few* should be made less.

The manner in which the present corrupt reading took place, is very obvious to me. When the old copy was printed, the orthography of the word *bet*, was *bette*: Now, the compositor having composed the word *bette*, he, proceeding in his work, took up an *r* instead of an *a*, (for the *r* and *a* compartments are immediately next each other, and frequently mix, when the letter-case is too full, in each other's box:) thus, the proof displayed—*bette* r, and which the corrector thinking should read *better*, he marked the *r* to be joined to *bette*, and thus,—we have had either a *better jest*, or a *bitter jest*, in all subsequent editions of this play.

Winter's Tale.

ACT I.

Scene II.—*page 224.*

Leontes. ——————This entertainment
May a free face put on; derive a liberty
From heartiness, from bounty, fertile *bosom*,
And well become the agent.

My predecessors perceived some gross error in this passage, but placed their attention on the wrong word. Mr. Malone would read—*bounty's fertile bosom*, which, from the words preceding *bosom*, was an emendation sufficiently plausible; however, *bosom* is the very word that destroys the sense, and, like the "*stuff'd bosom*" of Lady Macbeth, must get rid of that which corrupts it, ere regularity can be obtained. I am perfectly convinced our Author wrote:

——————This entertainment
May a free face put on; derive a liberty
From heartiness, from bounty:—fertile *become*,
And well become the agent.

This is the first fit of jealousy that Leontes feels; and he argues with himself, how far friendship may warrant certain liberties between Hermione and Polixenes: *It is true*, says Leontes, *my wife should display every degree of polite attention to my guest; and be free and unreserved in her manners; nay*, derive a liberty from *the natural sincerity of her disposition and bounty of her heart; and* fertile become *in adopting measures to render our guest perfectly at his ease; and which may well become her*,

as the supposed agent of my wishes; *all this I admit:* but to be *acting*, as she does at present, "O, that is entertainment my bosom likes not."

SCENE II.—*page* 230.

LEONTES. ————Mine honest friend,
Will you take eggs for money?

Leontes, in the midst of his jealous reflections, being interrupted by those who occasion them, wishes to throw off all suspicion, by trumping up a tale foreign from truth. This having so far answered, he is surprised that they should be so easily deceived, and demands of his son, "Will you take eggs for money?" But, though he addresses his son, the dart is thrown at Hermione, and means,—will you be so easily deceived; so blinded by your passion, as not to perceive that my looks betray reflections of a different nature? If you are, then must you be as blind as one who cannot see the difference between eggs and money.

SCENE II.—*page* 235.

LEONTES. They're here with me already; whispering, rounding, *Sicilia is a* so forth.

Though the woman at the corner of Fleet Market helped Mr. Steevens in the elucidation of this passage, he might have developed its meaning without her assistance, even in its present corrupt state; for, certainly, *Sicilia* was never made *a so-forth.*

Leontes, overcome by jealousy, considers himself as an object of scorn. Already he thinks he hears his courtiers whispering his disgrace, and which he conceives, will be generally spoken of throughout his dominions. *Yes,*

yes, says he, "*They're here with me already; whispering, rounding,—*

Sicilia is a sea-froth:

i. e. A mere nothing; *like the rejected froth which the ocean casts upon the beech of Sicily.*

But though the passage as restored, (and, I presume, to the original reading,) affords this elucidation; yet it is susceptible of another, more closely veiled.

Sea-froth, is the *scum* of the *deep:* so Leontes thinks himself the *dupe of the designing.*

Scene II.—*page* 240.

Leontes. My wife's a *hobby-horse.*

The old copy reads,—"My wife's a *holy horse:*" the *correction* is Mr. Pope's, and, in my opinion, very injudicious. Leontes has just said,—"My wife is *slippery;*" meaning, that she is apt to stumble; and this he desires Camillo to acknowledge as a truth; but, if he will be impudently negative to it, "*then say,*" he continues, "*my wife is a* holy horse;" which is well known, in allusion to horses, to mean—a *slippery jade:* and called *holy*, because a *stumbling horse* falls on its knees: to such Leontes compares his wife; because he cannot place confidence in her: no more can any person be confident of safety, when riding a stumbling horse.

I believe it is unnecessary to say, that the text, as in the old copy, should be restored.

Any horse dealer, or country clown, accustomed to horses, could have elucidated this passage, when in its original state; but the learned Commentator was *hobby-horsically* inclined, and did not deem it necessary to ask a horse dealer,—What is said of a horse when it has broken knees?

Scene II.—*page* 240.

——————deserves a name
As rank as any flax-wench that *puts to*
Before her troth-plight.

This passage, though very corrupt, is not altogether obscure; a meaning may be obtained, but totally foreign from the figure which the Author's words display, as now restored:

My wife's a *holy horse*; deserves a name
As rank as any flax-wench that *buts tow*
Before her troth-plight.

To but tow is the business of the flax-wench, who twists the *tow* into a hank; and this is called *butting*, because it confines all the fibres of the tow, and each end becomes a *but-end*.

In the act of butting, the flax-wench is compelled to place herself in an indelicate position: and when the first but-end is perfected, it is placed in a manner that would create risibility in a libertine, and draw a blush from female delicacy. The *troth-plight* is a sort of apron, before which she *buts the tow;* and a *troth-plight* is also a sweetheart; or, one to whom a female has plighted her troth: therefore, *butting tow before him*, conveys ideas that hold no affinity with chastity. Thus, our ingenious Bard plays on the words, to mark the supposed infamy of Hermione.

Scene II.—*page* 242.

Leontes. Why he, that wears her like *her* medal, hanging
About his neck.

We certainly should read with Mr. Malone—"like *his* medal," &c. The medal which Polixenes wears, is a decoration, or insignia of honour: were it the portrait of

Hermione, the unhappy Leontes might have had some feeble grounds for suspicion.

The picture which jealousy draws, is that of a female whose hands are clasped round the neck of her lover, while her head rests on his bosom.

His, was, undoubtedly, the Author's reading; but the players, or Editors, thinking the medal was the portrait of Hermione, changed the word, as in the present text.

Scene II.—*page* 244.

Leontes. Make't thy question, and go *rot!*

The present passage has occasioned strong controversy: the reading has certainly a sense; but not that corresponding sense which propriety demands. Camillo, perfectly moderate and respectful to Leontes, merits not that high mark of displeasure which the words—*go rot*, convey; nor are we to suppose the jealous King capable of using so harsh an expression to one who is his faithful confidant, and who has so far come into his measures, as to propose the destruction of Polixenes by a lingering poison. But, though he has so far acceded to the wishes of Leontes, he still entertains hopes that, by argument, he may overcome, what, on reflection, he considers a false impression; and he desires a stronger conviction of Hermione's guilt, than the mere suggestions which a jealous and disordered mind has conveyed. Being anxious, then, to defend her loyalty, he apostrophizes his defence of her character, by reminding Leontes of his affectionate zeal: "*I have loved thee*," says Camillo: Here the King, catching words so correspondent with his views, interrupts him—

Make't thy question, and go *do't!*

Meaning: prove thy words to be true, and go *do* that which you have said you *could do:* that is, to poison

Polixenes. The words, *go do't*, strongly mark the King's impatience.

When Camillo agrees to the measure, he uses the same words: nay, Leontes himself repeats them more than once.

LEONTES. *Do't* and thou hast the one half of my heart;
Do't not, thou split'st thine own.
CAMILLO. ——— I'll *do't*, my lord.

The person who recited to the transcriber, paid no attention to the mark of elision, in *do't;* but read—*dot*, which the transcriber took for *rot*.

SCENE II.—*page* 250.

CAMILLO. ——— Swear his thought over
By each particular star in heaven, and
By all their influences, you may as well
Forbid the sea for to obey the moon,
As or, by oath, remove, or counsel, shake,
The fabrick of his folly.

However ingenious the emendation proposed by Mr. Theobald, may have appeared to others, I cannot extract that sense from it which the passage requires. "*Swear this* though over:" Polixenes has not been swearing: he has, indeed, been calling down severe maledictions upon his own head to prove the truth of his assertions: but, how can maledictions be construed into oaths? It is true, Mr. Theobald's emendation has been rejected, and very properly; but still, all the Commentators concur, that Camillo means—though *Polixenes* were to swear, "*By each particular star in heaven*," &c. Now, it will appear very curious that, instead of Polixenes being the person to swear *by each particular star*, &c. Camillo himself becomes the swearer; and this I will prove by a simple note of admiration, which marks his astonishment, and gives every beauty—every effect to the passage which our inimitable Author designed:

——————Swear *his* thought over!—
By each particular star in heaven, and
By all their influences, you may as well
Forbid the sea for to obey the moon,
As or, by oath, remove, or counsel, shake,
The fabrick of his folly.

With this simple correction, is there any reader, however slightly acquainted with the Plays of Shakspeare, that requires an illustration?

The importance of this hemistich depends entirely on the mode of articulation: the word which commands the greatest force of emphasis is the pronoun; but the entire must be marked by a certain degree of astonishment.

The word, *thought*, seems to have been expressly chosen on account of being a monosyllable; for, no other word, except a dissyllable, could have conveyed equal force so as to display the influence which an imaginary, or evil conceit, holds upon the understanding of the unhappy Leontes.

SCENE II.—*page 252.*

POLIXENES. Good expedition be my friend, and *comfort*
The gracious queen, part of his *theme*, but nothing
Of his ill-ta'en suspicion.

My predecessors advance nothing but conjectures on this very corrupt passage, but conjecture can never prove a satisfactory elucidation; especially when forced, and void of rational support.

Our Author *could not write nonsense*. This passage I have examined with particular care, and am confident, that two egregious blunders, made by the compositor, are conspicuous: The word *comfort*, should read *consort*; and *theme—throne*. See the passage corrected:

Good expedition be my friend; and *consort*
The gracious queen, part of his *throne*, but nothing
Of his ill-ta'en suspicion!

Thus, the text is familiarly clear. Polixenes invokes *good expedition* to be his friend, that he may get out of the dominions of Leontes with safety; and, at the same time, he invokes the same influence to facilitate the re-union of Leontes and Hermione; that she may *consort* or associate with her husband in the participation of his *throne;* but never partake of his ill-judged suspicions.

An *f* has been composed instead of a long *ſ*, in the word *conſort;* which, making *confort*, the corrector imagined the word should read *comfort*, and marked an *m* in the place of an *n*. *Theme*, for *throne*, owes its origin to careless writing; the letters *ron*, in the word *throne*, were taken for *em*.

ACT II.

SCENE I.—*page* 257.

LEONTES. He has discover'd my design, and I
Remain a *pinch'd* thing;

Mr. Heath's interpretation of this passage has too much of the nursery to be sterling. If the text be correct, Leontes means, *that the shoe pinches:* he feels it; and more acutely now, under the conviction, that the precipitate retreat of Polixenes is owing to the dread of punishment for his illicit intercourse with the Queen. But, notwithstanding we obtain this sense from the present reading, yet I am strongly of opinion that our Author wrote:

He has discover'd my designs, and I
Remain a *perch'd* thing.

i. e. Like a bird, roosted in its cage, on which its keepers may play tricks at their will or pleasure. Leontes thought, that he had Polixenes *caged*, but he finds himself to be the caged bird, and that Polixenes has escaped.

It appears, that the compositor mistook the *er*, in the word *perch'd*, for *in:* the rest of the characters are perfect.

SCENE I.—*page 264.*

> You are abused, and by some putter-on,
> That will be damn'd for't; would I knew the villain,
> I would *land-damn* him:

If the compound word, *land-damn*, be correct, Antigonus figures, in his own mind, torments which should come as near as possible to those inflicted on the *damned* in the infernal regions, and with which the base *putter-on* should be incessantly tormented on earth; and that, when nature had groaned out her last sigh in him, then should he receive the awful doom of perpetual punishment.

But it is presumptuous, to a high degree, for any mortal to arrogate such a power:—Man cannot *damn* his fellow-man, by any act on earth: he may inflict punishment; and the greater the punishment, the sooner there is a termination of earthly sufferings. In short, the text is corrupt; and, I am perfectly convinced that Shakspeare wrote—I would *land-dam* him:—which punishment our Author had in view, when he made Lucius pass sentence on the moor, Aaron:—

> Set him breast-deep in earth, and famish him;
> There let him stand, and rave, and cry for food:
> If any one relieves or pities him,
> For the offence he dies. This is our doom:
> Some stay, to see him fasten'd in the earth.
>
> TITUS ANDRONICUS, Act V. sc. iii.

Thus, he was to be *land-damm'd*, by placing him breast deep in the earth: to *dam*, is to shut up, or confine; which word perfectly corresponds with the punishment.

And it is very evident, from what Antigonus says, that he could mean no other punishment: he has just observed:—

> " You are abus'd by some putter-on,
> That will be damn'd for't," &c.

Meaning, the awful punishment of an hereafter: but the greatest punishment, he conceives, that could be inflicted on earth, would be to *land-dam* him.

The word *damn'd*, having occurred in the preceding verse, and the sense of *land-dam*, perhaps, totally unknown to the transcriber, he wrote *land-damn*, from its having the same sound.

This passage seems to have distracted some of my predecessors, one of whom recommends a dose of *laudanum!*

SCENE I.—*page* 281.

PAULINA. And, thou, good goddess nature, which hast made it
So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in't; lest she suspect, as he does,
Her children not her husband's!

The aim of Paulina is, to expose to Leontes his unfounded jealousy. She means, that the woman who is faithful to her husband, may as well have suspicions that her children are not his legitimate offspring, as that Leontes is not the father of the child, whose cause she pleads: and, therefore, that jealousy, which maddens the mind, may not deform Nature's work, in Perdita, she makes the invocation, "*lest* Perdita *should suspect, as* her father *does*, her *children not her husband's!* i. e. that she should not be so devoid of sensibility, in the just distinction of Nature's rights.

ACT III.

SCENE III.—*page* 309.

SHEPHERD. Would I had been by, to have helped the *old man!*

The Clown has, in alluding to Antigonus, called him both a *nobleman* and a *poor gentleman:* but, surely, he has not signified to the Shepherd, whether he appeared old or young. Mr. Theobald, for this reason, would read, *nobleman:* and Mr. Malone conceives, that *old* was inadvertently omitted; and, that the Clown, in his preceding speech, should have said, "Nor the bear half-dined on the *old* gentleman." There are many other opinions given on this corrupt passage; but, being convinced that all are equally erroneous, I pass them over.

And now, let me ask, is it possible, that during the raging of the storm, which would try the Clown's strength of limbs; and, whilst viewing the sad calamity of the wreck; as also, seeing the bear devour Antigonus; together with those ideas natural to man,—personal safety; for, the bear might have turned on the Clown: I say, with so much to occupy his mind at the same moment, could the Clown see whether Antigonus was old or young? Antigonus, who was lying flat, and in the fangs of the bear! I should think not. In short, I am convinced the old Shepherd alludes to himself, and that our Author wrote:

" Would I had been by to have helped, tho' *old man!*

Thus, I read, in order to approach nearer to the present text; as, an *o* for an *e*, and the additon of an *apostrophe* is only required: but we obtain a more correct reading, thus—

" Would I had been by to have helped, *tho' an* old man!

But an allowance may be made for the phraseology of an old ignorant Shepherd; for, as such he is intro-

duced. Besides, let it be observed, that, by the reading, as thus restored, the *old Shepherd* arraigns the *young Clown*, for neglecting to do an act of humanity; as though he said—I, though an old man, would have lent my aid to extricate the person from the fangs of the bear; which you, though young and strong, have shamefully neglected. That the Clown felt the force of this rebuke, we see in his reply:

> "I would you had been by the ship's side, to have helped her; there your charity would have lacked footing."

Now, why does he make this sharp reply? Because it would have been equally possible for him to aid the ship, as to assist Antigonus; therefore, he dared not approach to see whether he was young or old.

SCENE III.—*page* 329.

PERDITA. ——————— But that our feasts
In every mess have folly, and the feeders
Digest it with a custom, I should blush
To see you so attir'd; *sworn*, I think,
To show myself a glass.

Sir Thomas Hanmer reads *swoon:* but, surely, we cannot imagine, that a young and beautiful girl of sixteen, one accustomed to an active life, and living with a rude peasantry, could ever harbour such an affected thought, as to think of swooning at being dressed out in finery, to make her appear more amiable in the eyes of her lover.

The error is certainly in the word *sworn*. I read:

> ——————I should blush
> To see you so attir'd; *so worn*, I think,
> To show myself a glass.

So worn, i. e. *So reduced* in your external appearance, that I should think you intended to remind me of my own condition; for, by looking at you, thus attired, I behold

myself, as it were, reflected in a glass, habited in robes becoming my obscure birth, and equally obscure fortune.

The words *sworn*, and *so worn*, have the same sound, unless due emphasis be laid on the word *so*.

The phrase, I admit, is not familiar; but it corresponds with one equally discordant to modern poetry, which Perdita has just used:

> ——————Your high self,
> The gracious mark o'the land, you have obscur'd
> With a *swain's wearing*.

Scene III.—*page* 342.

Perdita. *I'll swear* for 'em.

Sworn and *swear* have been made quite familiar to the innocent Perdita. I hope the manner in which I have removed the word *sworn*, will be as well received as this attempt to remove *swear*, from our Author's text.

Florizel, on taking the hand of Perdita, observes,—

> ——————So turtles pair,
> That never mean to part.

But poor Perdita, from the certain knowledge, that Florizel, (her turtle,) must part from her, and leave her to brood over the disparity of rank, which causes their separation, laments, that such cannot be their happiness; for turtles, ever free, and under no restraint, *pair elsewhere* than in cottages. In my opinion, our Author wrote,—

Elsewhere for them.

As though she said,—Yes, Florizel; and if we mean to be as turtles, never to part, it must be *elsewhere* than here.

I'll swear and *elsewhere* have very little difference in sound.

SCENE III.—*page* 344.

SHEPHERD. I think, there is not half a kiss to choose,
Who loves *another* best.

This is evidently a blunder of the transcriber: We should read, with Mr. M. Mason :—who loves *the other* best.

SCENE III.—*page* 351.

CLOWN. *Clamour* your tongues, and not a word more.

We should read,—

Chamber your tongues, and not a word more.

From the old saying—"Keep your tongue within your teeth, and shut the *chamber door*." See Psalm cxli. *v.* 3.

SCENE III.—*page* 373.

CAMILLO. Things known betwixt us three, I'll write you down:
The which shall point you forth at every *sitting*,
What you must say; that he shall not perceive,
But that you have your father's bosom there,
And speak his very heart.

Camillo is desirous that Florizel shall be prepared to answer any questions put to him by Leontes; who, to be assured that Florizel is no impostor, may ask him certain questions, the direct answers to which, must remove all suspicion. This is what we frequently term—*sifting the truth;* and, as confirming truths will be required by Leontes, I would be glad to know, what *council-sittings* have to do with the private affairs of a prince who comes to visit a foreign court, and signify to an individual, though a King, that his father entertains the same degree of friendship for him that he did, before mistaken

jealousy had sowed the seeds of enmity between them? Surely, at the *sittings* of a *King's Council*, where business relative to the state is discussed, we are not to suppose Leontes would put interrogations of a private nature; and, especially such as must remind that council of the outrage committed by their King in violating the rights of friendship and hospitality: but more particularly, in sending his wife to an early tomb; and, in causing his innocent child to be destroyed! The passage is corrupt. Our Author wrote:

> Things known betwixt us three, I'll write you down:
> The which shall point you forth at every *sifting*,
> What you must say, &c.

Thus, every probable question that Leontes may put to Florizel, in order to *sift* from him convincing proofs, that he is no impostor, Camillo will write down; by which, he will be prepared to give such answers us must remove every doubt, either of his quality, or the cause which induces him to visit Sicilia.

ACT V.

SCENE I.—*page* 391.

LEONTES. ——— Thou speak'st truth.
No more such wives; therefore, no wife: one worse,
And better us'd, would make her sainted spirit
Again possess her corps; and, on this stage,
(Where we offenders now appear,) soul vex'd,
Begin, *And why to me?*

Who are the offenders? who violated, even by a breath of slander, the chaste principles of Hermione? who, except the jealous Leontes? why, then, say ("where we *offenders* now appear.") The old copy reads—"*And begin*, why to me?" The present reading is the result of Mr. Steevens's deliberation: it did not, however, receive general sanction; and his defence of it appears

in answer to Mr. Malone's disapprobation. I read, as I am certain our Author wrote:

> ——————— therefore, no wife: one worse,
> And better us'd, would make her sainted spirit
> Again possess her corps; and, on this stage,
> (Where we *offended*,) now appear, soul-vex'd,
> And begin, *Why to me?*

Leontes uses the plural *we*, (the distinction of royalty:) he is the only *offender*, and this he acknowledges.

SCENE I.—*page* 396.

FLORIZEL. ——— By his command
Have I here touch'd Sicilia: and from him
Give you all greetings, that a king, *at* friend,
Can send his brother:

Though this reading—*at* friend, is admitted to be a species of phraseology of which we have no example; yet, has it been permitted to remain, as if Shakspeare, even in his most careless moments, could have written nonsense. I hesitate not to say, the original read:

> ——————— and from him
> Give you all greetings, that a king, *as* friend,
> Can send his brother.

The article, which the substantive (*friend*) demands, was designedly omitted to avoid tautology, and preserve the measure of the verse.

SCENE II.—*page* 406.

THIRD GENTLEMAN. Who was most marble there changed colour, &c.

Those, from whose hearts tears could not spring, testified their feelings, by alternate changes of colour and countenance, according as the operations of nature worked on the sensibility of the royal party.

Scene III.—*page* 416.

Leontes. The *fixure* of her eye has motion in't,
As we are mock'd with art.

In Dr. Johnson's Dictionary, to illustrate the word *fixture*, this passage is given: And here we find, in what is termed the corrected text, (by Johnson and Steevens,) the word *fixure*. I would ask, how is this to be reconciled, but that I deem either *fixture* or *fixure* equally corrupt.

The organ of sight has three prominent features: the pupil, the eye-lid, and the eye-lash; these are parts of the eye: but, what part of the *eye* is "the *fixure*," and which "has motion in it?" We may say, the *fixing* of her eyes so sternly on him, made him start;—for this speaks the action of the eyes: but, it is the *open* of the eye—the *pupil*, and its movement, that strikes Leontes with astonishment; for, we cannot suppose that Hermione could remain, as it were, inanimate, and free from agitation, on so trying an occasion; and all must admit, that with the least movement of the head, the eye moves also. From these premises, I am convinced the text is corrupt, and that our Author wrote:

The *fissure* of her eye has motion in't,
As we are mock'd with art.

The *closing* of the eye, and the *opening* of the eye, are terms too familiar to require comment: a *fissure* is a cleft or *opening:* therefore, Hermione's eyes being *open*, she could not prevent them from moving; and which was immediately observed by Leontes.

I must again repeat, that *no part of the eye* can be called either the *fixture* or *fixure*. Two distinct powers belong to the eye, namely, the operation of *opening* and that of *closing:* as for *fixing* the eye on any object, it cannot be effected if the *fissure* be closed; therefore, the *fissure opens* or *closes*, according to the influence of inclination.

Macbeth.

ACT I.

Scene I.—*page* 12.

Third Witch. There to meet *with* Macbeth.

This verse has occasioned a great diversity of opinion. Mr. Pope reads,—

"*There* I go to *meet Macbeth.*"

And Mr. Capell overcomes the defect, by reading:

"There to meet with *brave* Macbeth."

On the opening of this scene, the Witches are about to separate; but intend to rejoin about *sun-set.* Surely, then, as infernal agents can, with the thought, arrive at any appointed place, what necessity has this Witch to fatigue herself by *setting-off* so early on foot, as Mr. Pope would make her?

Mr. Malone says—*there,* is used as a dissyllable! This is a bold hazard, and does not correspond with his customary penetration.

The interrogative pronoun, and dividing the verse between the three Witches, is strongly over-ruled; particularly from this consideration, that, as the Witches know each other's mind respecting Macbeth, the interrogatory must display their ignorance.

"*When the battle's lost and won,*"

is a sufficient indication that Macbeth was the object of

their consideration. Why, then, say—*whom?* Had Mr. Steevens given this a thought, he must have been convinced, that his proposed emendation must injure the passage. In my opinion, it requires no great argument to convince, that our Author wrote,—

There to meet *and greet* Macbeth.

The compositor charged his memory with the verse, and having composed—*to meet*, omitted the words—*to greet:* the three terminating letters of each verb being the same: with this blunder, the proof sheet read,—

There to meet Macbeth;

Which appearing defective, the very ingenious corrector added the word—*with.*

The Witches are not only to *meet Macbeth*, but, also, to *greet* him as *Thane of Cawdor, &c.* See Bancho's address to the Witches, in the third scene of this Act; which is a convincing proof, that the Author wrote as I have suggested:

——————"My noble partner
You *greet* with present grace."

And how far similarity of speech may be admissible between a King and a Witch, I shall not pretend to say; but, Duncan uses the same phrase, on ordering Rosse to announce the death of the rebel Thane of Cawdor,—

——————"Go, pronounce his death,
And with his former title greet *Macbeth.*"

Scene II.—*page* 17.

Soldier. And fortune, on his *damned quarrel* smiling,
Show'd like a rebel's whore:

The old copy has—*damned quarry;* but, which, through the influence of Dr. Johnson's opinion, was changed to the present reading. In my judgment, where

only one error appeared before, the Doctor's influence has made two conspicuous.

The soldier compares the royal, and the rebel armies to two expert swimmers; who, after a long struggle to excel each other, are nearly lost: weakened and dispirited, unexpected relief comes to the one; while the other, with difficulty, reaches the shore. Thus far, the similitude of the two armies.

Fortune, in war, is every thing. Prior to the arrival of fresh troops from the western isles, fortune remained an unconcerned spectator of the contest: but when the troops arrived, then she invigorated the desponding and wounded soldiery of Macdonwald: thus, then,—

> —— fortune, on his *damped quarry* smiling,
> Show'd like a rebel's whore:

She embraced them all; so that the *damped game* got wing again; and, re-animated by fortune, would have overcome the King's party, but for the the valour of Macbeth, who boldly opposed the enemy, and subdued the rebel chief.

To troops, that fought a length of time without gaining any advantage over the enemy, and saw their slain companions lying on the field of battle, and others dying, must not their courage be *damped?*—The transcriber wrote *damned*, instead of *damped*.

It may be asked:—Is the word *damned* to be used by a private soldier in recounting circumstances to his king? particularly, as the phrase, *damned quarrel*, throws the reflection in the teeth of the King; as though he had *wantonly quarrelled* with his subjects.

In Act IV. sc. iii. of this play, where Rosse recounts to Macduff the fate of his family, he says,—

> ———— "to relate the manner,
> Were, on the *quarry* of these murder'd deer,
> To add the death of you."

Scene II.—*page 26.*

Rosse. Till that *Bellona's bridegroom*, lapp'd in proof,
Confronted him.

Bellona's bridegroom: Macbeth, who, cased in armour, was proof against the assaults of Cawdor.

Scene III.—*page 32.*

First Witch. ——— I'll do, I'll do, and I'll *do.*

The metre of this verse, I think, may be recovered. Perhaps, our Author wrote:

But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll *not fail.*

She will *not fail* to accomplish her evil intentions.

Scene III.—*page 48.*

Macbeth. This supernatural soliciting
Cannot be ill; *cannot* be good:—

Cannot be ill; cannot be good. Then what can this supernatural soliciting amount to? The text is corrupt. I am convinced the Author wrote:

This supernatural soliciting
Cannot be ill:—*can it* be good?

Macbeth, reflecting on supernatural agency, debates with himself, whether *evil* or *good* may result from his credulity:—he is not, at this moment, the hardened villain; but, ambition spurring him on, he says,—If *ill*, "*why hath it given me an earnest of success?*"—here he pauses; and taking in his mind's eye the horrid picture

occasioned by ambition, he demands—*Can it be good?* If good, "*why do I yield to that suggestion whose horrid image doth unfix my hair?*" for, *can good* result from that which proceeds from evil?

The transcriber mistook the sound of the words from having just written *cannot.*

Scene III.—*page* 51.

Macbeth. ——— Come what come may;
Time and the *hour* runs through the roughest day.

This passage seems corrupt. An *hour* is a space of *time*, therefore, tautology. I am persuaded our Author wrote:

Time and the *honour* runs through the roughest day.

Macbeth, somewhat overcome by scrupulous fears, seems inclined to leave the event of being king to chance. "Happen what will," says he, even should the *honour* be mine; as time must run through the roughest day, so must time terminate my greatness.

The compositor having composed *ho*, thought he had *hono*, from the *o* coming before *ur*; and thus, *hour* for *honour*.

Scene V.—*page* 70.

Lady Macbeth. ——— O, never
Shall sun that morrow see!

This is a daring prediction; and false as the assertion is weak. However dark the intentions of Lady Macbeth; or, however far a wicked determination may have given her presumption to prophesy, that *Duncan should not see that morrow's sun*, we cannot suppose her weak enough

to say, *never shall sun that morrow see!* Must not the sun see that morrow, and every morrow to eternity? Have her words power to change the system of nature?—A phrase, so outrageous to common sense, never came from our Author's pen.—He certainly wrote:

——————— O, never
Shall *his* sun that morrow see!

Figuratively: that Duncan's sun of life shall be extinct.

The transcriber lost the pronoun *his*, by the hissing sound of the two *s's;* the one terminating the pronoun, the other commencing the substantive. A similar error has, hitherto, destroyed a beautiful figure in ANTONY AND CLEOPATRA, Act IV. sc. xiii. where Cleopatra, in the monument, aided by Charmain and Iris, draw up the expiring Antony. During this melancholy exertion, Cleopatra is made to say, "*Here's sport indeed:*"—instead of saying,—Here's *his port* indeed. Thus, by the hissing sound of the *s's*, the transcriber lost the same pronoun.

SCENE VI.—*page 74.*

DUNCAN. The love that follows us, sometime is our trouble,
Which still we thank as love. Herein I teach you,
How you shall bid God yield us for your pains,
And thank us for your trouble.

The King has expressed himself in very few words, but some of our Commentators have made a great deal of them.

"*Herein I teach you how,*" appears as if the King had laid down, or was about to suggest, some principle that was to be pursued in future by Lady Macbeth. But, proper punctuation regulates the entire passage.

——————— Herein I teach you:—
How?—You shall bid God yield us for your pains,
And thank us for your trouble.

This is a mode of interrogating too familiar to be misunderstood. The King both interrogates, and answers: He teaches, by giving her an opportunity to offer up prayers to heaven for his safety;—a task, which he considers will be pleasing; and for which she cannot fail to thank him.

SCENE VII.—*page* 83.

MACBETH. ——————I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'er-leaps itself,
And falls on *the other*.

If the *intent* of Macbeth be compared to a horse, (which is Mr: Steevens' idea,) what has the *sides* of the animal to do with the opposite sides of either the road or bank of the ditch from whence it bounds? The text says,—"*And falls on the other.*" On the other, what? The text replies not to this question. In short, my predecessors say, that the Author has obscured himself, by a long-drawn metaphor: and after one has made Macbeth fall on the *other side;* and another made the rider *fall under* the horse; and also, made the *spur overleap itself;* the conclusive note terminates with calling Shakspeare a *careless writer.* Now, I am confident, the obscurity of the passage must be attributed either to mistake of sound, by the transcriber, or the manuscript not being sufficiently legible, the compositor made the best he could of it. Under such conviction, I hesitate not to say, the Author wrote:

——————I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on *theory*.

Macbeth's *intent* is regal dignity: he has no spur,—*i. e.* no pure motive for aspiring to this, but only *vaulting ambition:* thus, as no virtuous principle, such as truly studying the improvement of the country, and happiness

of the people, stimulates him; he reflects, that his ambitious *intent* overleaps itself; *i. e.* goes beyond the bounds of propriety; and, therefore, unproductive of true happiness, his vaulting ambition *falls on theory*. In other words:—the plan he has in view not promising that fruition which the practice of villainy seemed to offer, his "vaulting ambition over-leaps itself," and sinks into mere *theory!*

The words—*the other*, contain the first four letters which form *theory;* and, by substituting a *y* for *the*, as repeated, we gain the true reading.

ACT II.

Scene I.—*page* 96.

Macbeth. If you shall cleave to *my consent*,—when 'tis,
It shall make honour for you.

Though ingenuity has tortured these words of Macbeth to various meanings; and, in my opinion, without any effect; I believe, not only his true meaning, but also the Author's words are obtainable by a very trivial alteration.

In Macbeth's preceding speech, he pretends to disregard the prediction of the Witches; as though he said, I never gave it farther consideration; but, as such things are not impossible, now that you remind me of the Weird Sisters' strange prediction,—should such an event take place,—

If you shall cleave to *me constant*,—when 'tis,
It shall make honour for you.

Thus, Bancho can have no suspicion of any treason on the part of Macbeth: nor does Macbeth want him to *consent* to any act derogatory to the principles of attachment displayed by Bancho for his king: but, on the contrary, leaving such an event to time and circum-

stances:—"*When 'tis*," says he, "if you shall cleave to *me constant*," *by uniting your interest to mine; honour shall be your reward.*

The sound of *me* and *my* are nearly the same: *consent* and *constant*, exclusive of similarity of sound, are composed of nearly the same letters.

SCENE I.—*page* 102.

MACBETH. ——————thus with stealthy pace,
With Tarquin's ravishing *strides*, towards his design
Moves like a ghost.

There are plenty of *moving* figures in this passage! In two lines we have—*stealthy pace,—ravishing strides;* and, the *movement of a ghost!*—All of which may be admitted, except the *ravishing strides* of Tarquin. A *stealthy pace*, is a cautious pace; therefore, so light, that movement shall scarce be heard:—a *ravishing stride*, is bold and determined:—and, the *movement of a ghost*, slow and solemn.—How, then, can the combination of these movements be reconciled in one figure?

The old copy reads,—"With Tarquin's ravishing *sides*." Take away the first *s* in *sides*, and place an *a* before the terminating *s*, and you have the Author's words,—

"With Tarquin's ravishing ideas."

Thus, the hardened villain, with stealthy pace; his *ideas* fixed on murder, (as were the *ideas* of Tarquin to deflower the chaste Lucrece,) *moves like a ghost towards his design*.

SCENE II.—*page* 112.

MACBETH. *Sleep, that knits up the ravell'd sleave of care.*

With the information received from four Commentators on the words—*ravell'd sleave*, all we can learn is,

that *sleave*, means, "the ravelled knotty part of silk." HEATH. "Silk that has not been twisted,"—STEEVENS. "Coarse, soft, unwrought silk,"—MALONE. "Ravelled means entangled,"—M. MASON. Surely, these explanations of *ravelled sleave* cannot be considered as aids to unravel the passage? If the Commentators knew the application of the metaphor, why not say, that the *ravell'd sleave of care*, meant—*the brain?*—and which is compared to the ball of the silk-worm. This ball becomes the insect's tomb, and wherein it remains, until the heat of the sun re-animates it; when it awakens transformed:—so with man, in sleep, all his cares cease, and when he awakes, it is with renovated vigour.

SCENE II.—*page* 133.

MACBETH. ——————Here lay Duncan,
His silver skin *lac'd* with his golden blood.

Doctor Johnson says,—"No amendment can be made to this line, of which every word is equally faulty, but by a general blot." Doctor Warburton reprobates it with equal acrimony, and calls it—"an unnatural mixture of far-fetched and common-place thoughts." I shall not cast a reflection on the opinions of those great characters; but cannot avoid saying, that a *silver skin* has ever been considered a poetical beauty; as also *golden blood;* and, that the Author evidently designed an antithesis in this passage. As for the word *lac'd*, it is corrupt, and owes its long continuance in our Author's plays to the person who recited to the transcriber: and, surely, for his blunder, and want of penetration in the Critics, the Poet's fame should not be tarnished! our Author, unquestionably, wrote:

——————Here lay Duncan,
His silver skin *lack'd* with his golden blood.

Lack'd, the contraction of *lackered; i. e.* varnished: The blood which flowed from Duncan's wounds had

spread over various parts of his body, and, having dried thereon, his *silver skin* appeared as if *lackered* with a *golden* varnish. A passage in Act II. sc. ii. gives the same figure, and will prove, perhaps, a more satisfactory illustration,—

LADY MACBETH. ——————— "If he do bleed,
I'll *gild* the faces of the grooms withal."

SCENE III.—*page* 134.

MACBETH. ——————— their daggers
Unmannerly breech'd with gore.

This passage has occasioned deep researches; but, in my opinion, to little effect. The allusion, however, is simple, and sufficiently familiar.

Though Macbeth retains his own dagger about him, (as we learn from his soliloquy,) yet, as he returns, after murdering Duncan, with a dagger in each hand, and which belonged to the two grooms, who slept near the King, we must conclude these to have been the instruments with which he committed the bloody deed. The figure, then, which Macbeth draws, he derives from *experience*. In the act of stabbing Duncan, he held a dagger in each hand; striking with both at the same time. In plunging each dagger into the body, it penetrated but deep enough to receive blood half-way up the blade; and, as his bloody business required expedition, he drew the daggers out with quickness, and repeated his strokes again and again, until death secured his victim. Thus, the two daggers being but *half-way* covered with blood, and that blood congealed, half the steel remained unstained. Now the comparison is this; Macbeth views them, as he would a man, who had drawn a pair of breeches but half-way on. The elucidation of this passage demands *inexpressible* delicacy; the increased refinement of the present age forbids me to enlarge on that which, in our Author's time, would scarcely have been deemed an objectionable simile.

SCENE III.—*page* 136.

DONALBAIN. Where our fate, *hid within* an augre-hole.

I do not think the present error attributable to the compositor, but, to the transcriber. The old copy reads, "*hid in* an augre-hole." The transcriber lost the terminating syllable of the participle *hidden*. In sounding the word *hidden*, one *d* was lost; and the terminating *en*, became also lost in the stronger sound of the word *in*, which followed. We should read:

Where our fate, *hidden in* an augre-hole.

ACT III.

SCENE I.—*page* 158.

MACBETH. ——— Within this hour at most,
I will advise you where to plant yourselves.
Acquaint you with the *perfect spy* o' the time,
The moment on't;—

On the various and unqualified explications given of this extraordinary passage, I shall be silent; merely observing, that, in its present corrupt state, all elucidation has been thrown away.

The reader can scarcely be reminded too often, that most of the errors in these plays arise from mistake of sound; (the transcriber having written as another person recited,) and from bad manuscript (the printer's term); for, where the compositors met with erasures, blots, and interlineations, or any jumble of words, not sufficiently legible, and not familiar to comprehension, they were compelled to make the best sense the characters could produce, leaving the corrector of the press to determine its value. But *correctors* are often as much astray as compositors; and, if an author does not read

the proofs of his own work, before it goes to press, he may expect blunders.

Before I correct the passage, it is necessary that I make a few observations. Macbeth tells the murderers to *meet him within an hour, when he will tell them where to plant themselves.* Now, are we to suppose that these murderers were acquainted with the various avenues, entrances, windings, &c. of the Park? Could they know at which gate Bancho would enter? Certainly not: nor are we to suppose that this was more than the second time they had been within the court of Inverness. Of all this Macbeth is well aware, and therefore he provides accordingly.

Now, as the murder is to be perpetrated near the inner court of the Palace, it becomes necessary, for two reasons, that the murderers should be made acquainted with the different avenues leading towards it; first, that when Macbeth advises them *where to plant themselves*, they may know the *particular place* from his description of it; for, it is not to be supposed that Macbeth would be so incautious as to be seen walking about his park with these suspicious looking characters; for, should they be taken in the sanguinary deed, the instigator of it would be conspicuous: and, secondly, that when the murder is perpetrated, the avenue to escape by, may be familiar to the murderers. These are the present objects of Macbeth's consideration; and, that they may make themselves acquainted with the different avenues, entrances, &c. he gives them an hour to make the necessary observations; during which time, he will endeavour to learn by what road Bancho will return.

That the Author's original corresponded with the above necessary considerations, I am convinced; and to obtain which, I am eqally convinced he wrote:

> ——— Within this hour at most,
> I will advise you where to plant yourselves,
> Acquaint you with the *precincts by* the time:
> The moment on't.

i.e. Make yourselves acquainted with the *precincts* of the castle by that time:—go about it immediately.

Thus, the verse maintains its due measure.

In the First Part of KING HENRY VI. Act II. sc. i. the same word is used, in alluding to a particular boundary:

CHARLES. "And for myself most part of all the night,
Within her quarter, and mine own *precinct*,
I was employ'd in passing to and fro,
About relieving of the sentinels."

The words—*precincts by* and *perfect spy*, are composed of nearly the same letters, and have the same number: but the word *precincts* was unknown, or not familiar to the compositor, and, probably, having been, at first, equally so to the transcriber, he, in correcting, blotted the words, and thus created an insurmountable difficulty to the compositor.

To the introduction of the word—*perfect*, this passage owes all its imperfections; for, had *precincts* been inserted, instead of *perfect*, the intention of Macbeth would have been understood, though some of the words in succession remained incorrect.

SCENE I.—*page* 158.

MACBETH. And something from the palace; *always thought*,
That I require a clearness: And with him,
(To leave no rubs, nor botches in the work,)
Fleance, his son, that keeps him company.

This passage, when corrected, strengthens the restoration and illustration of the preceding: the corruptions in both passages seem to have arisen from the same cause, namely, a cloudy manuscript, and of which the compositor endeavoured to make the best sense he possibly could: I read,—

And something from the palace: *a way, though*,
That I require a clearness:

Meaning: Let it be some small distance from the palace; but, at a place from whence you may immediately effect your escape; for, should you be taken, having been seen here, suspicion would fall on me, that I hired you to slay them; therefore, *I require a clearness*.

Thus, the phrase—*a way, though*, becomes linked to the antecedent and subsequent parts of this speech.

Three superfluous letters have been introduced to render this passage corrupt: an *l*, an *s*, and a *t*. Which in the copy were nothing more than false flourishes, (a practice common with many writers at the termination of each word,) but taken by the compositor for letters. Any person who thinks proper to try the experiment by turning the terminating part of the *a* round and rather elevated, will find it to resemble an *l*: the *y* in *alway*, by giving a curl round, which is common, will have the appearance of an *s*; and the *h*, by bringing the round stroke quick, and a second down-stroke, has the appearance of an imperfectly formed *t*.—To one who has had a variety of manuscripts through his hands, the manner in which such errors took place, is obvious.

SCENE VI.—*page* 196.

LENOX. Who *cannot* want the thought, how monstrous
It was for Malcolm, and for Donalbain,
To kill their gracious father?

This passage seems corrupt: I am inclined to think, our Author wrote:

Who *care not*, want the thought, how monstrous
It was for Malcolm, and Donalbain,
To kill their gracious father.

i. e. Those who are indifferent about the matter, never reflect how monstrous it was for Malcolm and Donalbain to kill their gracious father.

SCENE VI.—*page* 197.

LORD. Give to our tables meat, sleep to our nights;
Free from our feasts and banquets bloody knives:

The word—*free*, as in this passage, means—*banish*: transposition is unnecessary.

ACT IV.

SCENE I.—*page* 201.

SECOND WITCH. Thrice; and once the hedge-pig whin'd.

Both Mr. Theobald and Mr. Steevens, mistook the force of this passage:—When the second Witch spoke, the *hedge-pig* had *whin'd* but once:—To explain this, see the subsequent note.

Thrice: alludes to the brindled cat.

SCENE I.—*page* 202.

THIRD WITCH. *Harper* cries:—'Tis time, 'tis time.

In this scene we perceive a cauldron, in which, it must be supposed, are various ingredients towards composing an infernal broth. In the progress of this magical preparation, the Witches await certain signals: *the mewing of the brindled cat* three times, is the first. The *hedge-pig* has *whin'd* once; but before the Witches can proceed in their infernal ceremony, the *hedge-pig* must repeat its cries, to make the magical number—*thrice*, and which they await. Scarcely hath the second Witch finished her observation, that *the hedge-pig had whin'd once;* when that animal *whines* again and again: this is the critical moment for the Witches to proceed in their infernal ceremony; and, immediately, the third Witch exclaims:

Hark, her cries!—'Tis time 'tis time.

Then they go round about the cauldron and throw in the additional ingredients.

It is almost unnecessary to say, that the transcriber, who wrote as another person recited, mistook the sound of the words, and, for—*Hark her*, wrote—*Harper*.

Mr. Steevens thinks *Harper* is some *imp*, or *familiar spirit!* but, in my opinion, *Mr. Harper* was as little known to Shakspeare, as to any of his Commentators.

SCENE I.—*page* 216.

MACBETH. ——— And thy *hair*
Thou other gold-bound brow is like the first :—

Through the incantation of the Weird Sisters, eight persons appear: to denote that they will be kings, each wears a crown. Now, surely, a crown must so cover the hair, that Macbeth, in his present agitated state, would not pay attention to any scattered locks, or regard the colour of the hair!

A succession of eight kings originate from the loins of Bancho; each king is *heir* to his predecessor. The first having passed, his *heir* follows. Is it not, then, most likely, that the transcriber wrote *hair* (an integument of the head,) instead of *heir*, a successor? The *first king, is like the spirit of Bancho.*—Observe, "*like* the spirit of Bancho;" he is a striking likeness of what Bancho was, when living:—thus, as the first king is like Bancho; *the second king*, (his heir,) *is like the first; the third, is like the former;* and so on, is each successive *heir:*—all known to Macbeth, to be of the race of Bancho, from the very strong resemblance they bear to their unfortunate progenitor.

The colour of the hair is an object of too little consideration to attract Macbeth's notice at such a juncture; nay, it is weak and frivolous: whereas, a descendant, known, by his majestic form, to be *like* his great ancestor,

whose *heir* he is, conveys a lofty sound, and is a striking picture of legitimate royalty.

SCENE II.—*page* 224.

ROSSE. But *float upon* a wild and violent sea,
Each *way*, and *move*.—

This metaphor compares Scotland, under the dominion of Macbeth, to a wild and violent sea: the subjects, as despairing mariners, lost to every hope. Thus far we can keep pace with the text; but what are we to do with—"Each *way* and *move?*"—I shall continue the metaphor, according to words which I shall substitute, and which, I am persuaded, must have been the Author's.

In this perilous and lamentable state, expecting every moment to be ingulphed, despairing *moans*, *wailing*, and lamentation, issue from the unfortunate sufferers; and friendship forgets friends in its own sorrows. To gain a corresponding idea from the text, I read:

But floating on a wild and violent sea;
Each *wail* and *moan*.

When Macduff visits Malcolm, in England, he draws a picture of Scotland's misery, which gives strong authority to this correction:

——————"Each new morn,
New widows *howl*; new orphans *cry*; new *sorrows*
Strike heaven on the face, that it resounds
As if it felt with Scotland, and *yell'd out*
Like syllable of *dolour*."

To which Malcolm replies,—

"What I believe I'll *wail;*"

And again, in the same scene, Rosse says,—

"Where *sighs*, and *groans*, and *shrieks* that rent the air,
Are made, not mark'd."

The transcriber lost the *l*, in *wail;* from its being followed by *and*, it sounded as *way land*. *Moan*, was

spelt *mone*, and the *n*, *u*, and *v*, in old writings, were, generally, as the *u*, in present use: our nice distinction of these three letters was not then observed.

Scene II.—*page* 237.

Macduff. ——————This avarice
Sticks deeper; grows with more pernicious root
Than *summer-seeding* lust.

As all my predecessors concur in support of Sir William Blackstone's emendation, it may appear presumptuous in me to hazard a doubt of its authenticity; but, as the literary field is open to all, I must beg leave to make my observations. *Avarice* and *lust* are both *sins;* both turbulent passions; and, inherent in most men: figuratively, both are slips from the great *tree of evil;* and, so ingrafted in man, that, instead of curbing their growth,—passion, the cultivator, is suffered to suit the soil to the *slips;* which taking root, and branching out, overspread the natural inheritance of reason. But these pernicious roots, though equally strong, are not of equal durability; the one exists but for the *summer* of life; and, on its decay, the other strengthens, and even poisons that vital moisture which man should sweeten in the winter of his age.

Avarice and *lust* are, therefore, considered by Macduff, as pernicious roots; in other words, destructive *sins;* which, while they exist in man, prove the bane of wisdom: "Avarice," says he—

Sticks deeper; grows with more pernicious root
Than *summer-sinning* lust:

And why? Because the *sin* of avarice takes deeper root in man, according as he advances in the frosted winter of his age: whereas, the *sin* of *lust* lasts only during the *summer* of his life.

In a preceding speech, Malcolm says, Macbeth "*smacks* of *every sin* that has a name;" but, at the same time, he professes himself to be a greater *sinner;* particularly, in the *sins* of *lust* and *avarice*. That of *lust*, Macduff would palliate; and prove more venial, as being a *summer-sin*, attached to man but during the glowing season of his life; but, that—

> ——————————Avarice
> Sticks deeper; grows with more pernicious root
> Than *summer-sinning* lust:

I shall now make a slight observation on—"*summer-seeding lust*." There are two periods in the year called the *seeding seasons;* the one for *sowing* seed; the other,—the *shedding* of seed. What moral ear,—what ear accustomed to delicacy, can reconcile the idea which either of these convey, before the word—*lust?*

The old copy reads—"summer-*seeming* lust." Let any person write the word—*sinning*, and omit the dot over the first *i*, (which is frequently neglected by all writers,) and it will be found as much like *seeming*, as *sinning*.

I am confident our Author wrote—*summer-sinning lust*. At least, some modern critic must convince me to the contrary, by more cogent reasons than my predecessors have advanced, in their defence of Sir William Blackstone's emendation.

Scene II.—*page* 238.

Malcolm. ——————Nay, had I power, I should
Pour the sweet milk of concord into hell.

I am quite of Mr. Malone's opinion, that he has made *too strained an interpretation* of this passage. That the text is very corrupt, I hope to prove; though I cannot refrain from smiling at Malcolm's consideration for the inhabitants of the infernal regions; who, if he had *the*

power, would *Pour the sweet milk of concord into hell*, and thereby render the subjects of Lucifer peaceable and quiet; and establish a good understanding where, hitherto, there has been discord; weeping, wailing, and gnashing of teeth.

In the present passage, *we behold the mischief and confusion which a single letter produces.* Our inimitable Author wrote:

> ——————Nay, had I power, I should
> *Sour* the *sweet* milk of concord into hell,

Thus, we gain the designed antithesis. Elucidation is almost unnecessary. Had he *power*, he would change concord into discord:—what was *sweet* on earth, he would *sour*, to gratify his baneful passions; and, thereby, make this fair world a hell.

In RICHARD II. Act III. sc. ii. we have a similar antithesis:

> "Speak *sweetly*, man, although thy looks be *sour*."

Again, Act V. sc. v.—

> "How *sour sweet* musick is."

SCENE II.—*page* 241.

MALCOLM. ——————And the *chance*, of goodness,
Be like our warranted quarrel!

Dr. Johnson, whose discrimination was great, observes, on this passage, "If there be not some more important error, it should, at least, be pointed thus." Accordingly, his punctuation has been adopted.

In a matter of such importance as the text of Shakspeare, the opinion of an individual is no standard; the literary world must judge. In this passage, then, I am but merely of opinion, that the Author's MS. read:

Now we'll together. And the *chain* of goodness
Be-link our warranted quarrel!

By "the *chain* of goodness," he means, the influence, or protection of heaven; and, that as the tyrant, Macbeth, has occasioned both their sufferings, he prays, that their hearts and military powers may be *linked* together, in order to avenge their common cause.

The word *chain*, was formerly spelt *chaine:* if the dot be omitted over the *i*, in writing the word *chaine*, it will be found as like *chance*, as if expressly designed for that word.—*Be-like* and *Be-link* only vary in one letter.

I know not whether we have an example of the word *be-link* in our Author's works; but it seems as good a word as *be-gird.*

Any literary gentleman who can furnish an example of the use of *be-link*, will, I think, render the passage a service.

SCENE II.—*page 252.*

MALCOLM. ——— *This tune* goes manly.

The folio reads—"This *time* goes manly."—*Tune* is the musical emendation of Mr. Rowe.

Macduff's sorrow has just made him exclaim,—

"*O, I could play the woman with mine eyes.*"

During this effusion, *time* moved weak and womanly with Macduff; but having repelled his sorrow, by calling up *manly* fortitude, and seeing a prospect of revenge, he invokes heaven, to cut short all intermission of time between him and the hour of revenge; that, front to front, he may measure swords with the tyrant.—This revolution of mind displayed by Macduff's words and actions, so perfectly correspond with Malcolm's wishes, he testifies his approbation, by figuring *time* as having changed his *pace* from the *feeble steps of sorrow*, to the *bold movement*

of an intreped warrior. However, there appears an error in the word—*This;* I am almost certain the Author's original read:—

Thus, time goes manly.

The correction is simple, but the sense material.

ACT V.

SCENE III.—*page* 265.

MACBETH. I have liv'd long enough: my way *of* life.

In the year 1745, Dr. Johnson published some remarks on Shakspeare; this passage, he observed, should read, "my *May* of life;" and ever since that period it has occasioned strong controversy. That *way* is the true reading, there can be no doubt; but a trifling error has vitiated the sense.

Macbeth, in the *May* of his life, flourished: he was honoured by his king, and respected by his friends: In the autumn of his life, iniquity caused him to be universally abhorred; and, now entering into the winter of his life, when, like the *yellow leaf* that has lost its sap, the animal juices decay in him, he expects, that even should he live, neither honour, love, obedience, nor friends will help to smooth the *way* that leads him unto death, and calls him *off* the stage of life: viewing, then, nothing but ruin before him, he prefers death, and exclaims,—

I have liv'd long enough: my way *off* life
Is fallen into the sear, the yellow leaf.

Thus, his way *off* (from) this life to eternity, should he live, promises nought but gloom; and that brightness with which a virtuous man is cheered in his declining years, when passing *off* from life to death, he cannot expect; but, like the *yellow leaf*, trembling at every blast, must fall—and fall disregarded.

SCENE III.—*page* 271.

MACBETH. Cleanse the stuff'd bosom of that perilous *stuff*,
Which weighs upon the heart.

The hissing sound of the *s* in the word *perilous* before *t*, in the word *tuft*, deceived the transcriber, who having so lately written—*stuff'd;* his ear with greater facility received the impression. Our Author wrote:

Cleanse the stuff'd bosom of that perilous *tuft*,
Which weighs upon the heart.

Macbeth feels, that guilt has *stuffed* his own bosom, and that the oppressive weight, now lodged upon his heart, seems as a knotty *tuft;* the *perilous* influence of which, (conscience,) has caused *his mind to become rather diseased;* and, he is well convinced, that from the same cause originates the confirmed malady of mind under which Lady Macbeth labours.

It would appear, that he alludes to Lady Macbeth: her indisposition, certainly, occasions the observation; but he speaks indefinitely.—See the commencement of this speech:—However, from what he afterwards observes, we may infer that he seemed to think he also wanted physic.

SCENE III.—*page* 275.

MACDUFF. ——————Let our *just censures*
Attend the true event, and put we on
Industrious soldiership.

On whom are their *just censures* to fall? Macbeth is out of the question: and, surely, when Malcolm says—"*None serve the Usurper but those who are constrained, and whose hearts are absent too*,"—no *censure* can be attached to them: their hearts being with Malcolm, though their arms are compelled to oppose him: but highly imbecile, indeed, is the sense we obtain from the present corrupt reading.

"*The second folio*," Mr. Malone says, "*has arbitrarily changed the passage:*" however, with all its errors, it seems to have had a tolerable correct copy for this play.—It reads:

> ——— "Let our *best censures*
> *Before* the true event, and put we on
> Industrious soldiership."

The Roman legions, which consisted of five thousand men each, were (as all military bodies are) divided into companies: each company was composed of one hundred men; the company called a *centure*,—the officer, a *centurion*.

Following the military regulations of the Romans, and with which the Scottish chiefs were well acquainted, Macduff has divided his forces; and, in addressing Malcolm, says—"Let our *best centures before!*" i. e. Let our best companies go in advance, and attack the fortress: at "*the true event*,"—that is, at the grand onset, which must decide the battle, "*put we on*," says Macduff, "*industrious soldiership!*"—i. e. Let us display that undaunted courage which our cause demands, and which befits experienced generals.

Accordingly, the *best centures* go in advance to attack the fortress of Dunsinane.—See Act. V. sc. vi. where Malcolm says,—

> ——— "You, worthy uncle,
> Shall, with my cousin, your right-noble son,
> Lead our *first battle:* Worthy Macduff, and we,
> Shall take upon us what else remains to do,
> According to our order."

This is the very arrangement that Macduff proposes: The *best centures* are the British troops, under the command of old Siward.

By glancing at the passage, as extracted from the *second folio*, and comparing it with the *following*, *as corrected*, and which the more enlightened the critic, the more he will be convinced was the Author's text, it will be found, that the second folio contains but one

literal error,—an *s* for a *t*, and that it requires but a colon after the word—*Before*.

> ———Let our *best centures*
> *Before*:—The true event, and put we on
> Industrious soldiership.

Or, more immediately to correspond with parallel passages, we, perhaps, should read,—*centuries*.

Great, indeed, is the difference between the words—*best* and *just*, and much greater between—*attend* and *before!* so great, that neither transcriber nor compositor could make the mistake. But these alterations were made, from the very unmeaning state of the passage, with the word *censures*, instead of *centures*, or *centuries*.

I believe, that in many parts of these plays, the same word occurs: In CORIOLANUS, Act I. sc. vii. we have,—

> ———"If I do send, despatch
> Those *centuries* to our aid:"

which Mr. Steevens thus elucidates; *Those centuries*,—*i. e.* companies consisting each of a hundred men.

And again, Act III. sc. iii.—

> "The *centurions* and their charges distinctly billeted."

Should the word *centurics* be deemed more correct, an additional *i* will make the passage be seen clearer.

SCENE V.—*page* 277.

> MACBETH. She should have died hereafter,
> There would have been a time for such a word.

Some of my predecessors say, this passage is corrupt: others, that it is a broken speech. In my opinion, the punctuation only wants correcting. We should read,—

> She should have died: Hereafter,
> There would have been a time for such a word.

Meaning: that she should die one time or another; but, that, *hereafter*, he would have been better prepared to meet so great an affliction.

King John.

ACT I.

SCENE I.—*page* 359

FAULCONBRIDGE. ———Now your traveller,—
He and his tooth-pick at my worship's mess;
And when my knightly stomach is suffic'd,
Why then I suck my teeth, and catechise
My picked man of *countries*.

Though the custom of using a tooth-pick at table, has been received as an elucidation of this passage, I cannot think that Shakspeare meant it literally, but adapted it as a suitable title for such condescending gentlemen of reduced fortune, or no fortune at all, with whom a patron can make as free as with his tooth-pick. A character of this description, is generally a copier of fashions; a retailer of anecdotes; and, who, for scarcity of news, will not hesitate to advance, as sterling, whatever his own inventive powers can produce. Such a character seems to come under that class alluded to by Green, in his "*Defence of Coney-catching*," and whom he calls, "*Quaint, pick't, and neat companions, attired, &c. a-la-mode de France;*" and, who, according to Sir W. Cornwallis, seem to have had a phraseology peculiar to themselves. See Mr. Tollet's note on this passage.

According to the present text, Faulconbridge, in his soliloquy, particularizes but one object at his mess; whereas, our Author, I am convinced, designed two: namely, the Traveller with whom Faulconbridge is supposed to converse about "*the Alps and Appenines;*" but whom he quits, that he may *suck his teeth and catechise*

the pick'd man, (not of countries) but—of *courtesies*: that is, a courteous, obsequious character, (probably the *tooth-pick*), who supports a conversation of compliments; such as extravagant folly authorizes:—for instance—

Question. "*My dear sir, I shall beseech you.*
Answer. "*O sir, at your best command; at your employment; at your service; sir, at yours.*"

Thus, with the picked man of *courtesies*, (who never contradicts,) a dialogue of compliment is maintained; and, with the traveller, in "*talking of the Alps and Appenines, the Pyrenean and the river Po.*"

If he would catechise *of countries*, why commence a dialogue of compliment? or, why expect answers from a *traveller*; and such *answers to be regulated on the system of an a, b, c, book?* A traveller, though he may have imported with him to his own country, all the fopperies and follies of the continent, may, nevertheless, be a man of information, and give satisfactory answers to questions asked on foreign manners, customs, and countries. I am certain our Author read:

——————And catechise
My picked man of *courtesies.*—*My dear sir*, &c.

Countries and *courtesies*, are not unlike in writing: the compositor took the most familiar word.

But, farther: with the word—*countries*, the verse is defective, whereas, *courtesies*, gives it due measure.

ACT II.

SCENE I.—*page* 383.

KING PHILIP. It ill bescems this presence, to cry *aim.*

From the tenor of the subject, and the strong rebuke which Philip's words convey, I am inclined to think our Author wrote:

It ill beseems this presence, to cry, *shame.*

Thus, we obtain a reading that requires no elucidation; nor does it admit of controversy, the sense being obvious.

SCENE II.—*page* 393.

FIRST CITIZEN. *King'd* of our fears; until our fears, resolv'd,

Notwithstanding much labour has been used to elucidate this passage, I think it both corrupt and incomprehensible. Our Author's word must have been *kind:*

> ——————we do lock
> Our former scruple in our strong barr'd gates:
> *Kind* of our fears; until our fears, resolv'd,
> Be by some certain king purg'd and depos'd.

Kind, i. e. *a-kin*. Thus, the figure is immediately reconciled. The citizens are alarmed; they know not to which party they should, with confidence, open their gates, so as to be secured from the calamities of war. The gates of Angers, equally afraid of the city which they protect, will also resist any powers that oppose them; and, until the conquest of one party or the other, the gates will keep steady to their trust.

The transcriber mistook the sound of the word; and, as there were two kings present, made *king'd*, instead of *kind!*

SCENE I.—*page* 401.

ELINOR. ——————urge them, while their souls
Are capable of this ambition:
Lest zeal, now melted by the windy breath
Of soft petitions, pity, and remorse,
Cool and congeal again to what it was.

Too scrupulous an adherence to words legalized by sound, has often induced our Commentators to labour with infinite toil to force a meaning, even where meaning was irreconcilable to common sense; but labour was

not to be thrown away; and parallelisms were to suffice for explication: however, I see none sufficiently strong to reconcile the present corrupt reading.

The king of France, at peace with England, disregards the illegal tenure by which John holds the sovereignty. Repeated were the supplications of Constance in right of her son; to all of which, Philip was frigid. *Zeal* springs from the heart; but the heart of Philip was frozen. At length, however, *the whining breath of soft petitions*, and the legality of Arthur's claim, melted Philip's heart: he relented; he became the advocate of Arthur's rights; was *zealous* in his cause; and, finally, took up arms, determined to dethrone the Usurper. In this state of glowing ardour, a proposition is made by John, to which Philip listens; but, however apparently advantageous, his *zeal* is not cooled; and Elinor perceiving this, and anxious that it should cool, nay, congeal to what it was, before the persuasive eloquence of Constance softened him to pity, she urges the advantages that may result from the proposed alliance, and says,—

> *Let* zeal, now melted, by the windy breath
> Of soft petitions, pity, and remorse,
> Cool and congeal again to what it was.

Thus, she tells Philip to "*Let that zeal cool and congeal again to what it was*," before the whining breath of Constance melted it to pity; for, before that, he was zealous in the cause of King John, and frigid to the claims of Prince Arthur.

The word—*Let*, was spelt *lett;* the compositor took the first *t* for an *s*.

But though the word *windy* produces a meaning, yet I am not altogether satisfied that it came from our Author;—*breath*, is *wind;* and thus, we have *windy wind*. Besides, a *windy breath*, (if such a phrase can be reconciled,) denotes violent exertion of the tongue, and by no means corresponds with *soft petitions*. I certainly think our Author wrote—*whining breath;* which is perfectly adapted to the speaker.

SCENE I.—*page* 413.

CONSTANCE. I will instruct my sorrows to be proud;
For grief is proud, and makes *his owner stout.*

This is, indeed, a stout attempt at emendation; and which, from Dr. Johnson's note, I find to have been made by Sir Thomas Hanmer; I shall not animadvert, but regret very much, that in so many instances, where the text has suffered by transcribers and compositors, that learning and genius, because they have not been able to remove the veil of obscurity, have licentiously attached those errors to our Author. The old editions have—"For grief is proud and makes *its owner* stoop." Mr. Malone is satisfied to *make its* owner *stoop;* but, I am of a contrary opinion; being convinced, that our Author made the party stoop who caused the affliction. I read:

I will instruct my sorrows to be proud;
For grief is proud, and makes *its donor stoop.*

Afflictions, occasioned by oppression, swell the heart with dignified resentment. Constance feels this, and even encourages her sorrows to be proud. It is fallen greatness striving to gain a victory by the proud eloquence of unrestrained affliction: It is an effort which despair impels to torture the heart that has inflicted the wound; and thus, in the excess of grief, Constance is determined to remain.—"*Here is my throne,*" says she, "bid kings come *bow* to it."—Meaning: the Kings of England and France; particularly the latter, who, by his breach of promise, hath given her this weighty cause for grief. Should he pass that avenue, then, as she expects he will, Constance, in the dignity of proud grief, is determined to spurn whatever consolation he may *stoop* to offer; and thus, he, the *donor* of that grief, is made to *bow* or *stoop*, in order to console her whom his breach of faith has afflicted.

SCENE I.—*page* 415.

CONSTANCE. ——— here I *and* sorrow sit;
Here is my throne, bid kings come bow to it.

If *sorrow* be personified and made the partner of her throne, we should read—"Here is *our* throne." But I am inclined to think, our Author wrote:

——— here I *in* sorrow sit;
Here is my throne, bid kings come bow to it.

Meaning: that she would seat herself in the majesty of proud grief, and spurn all consolation. Sorrow's throne is elsewhere,—in her heart: therefore, sorrow, thus personified, cannot be seated on two thrones at the same time.

If sorrow be seated by her, sorrow is only near her; but, *seated in sorrow*, she displays it in her words and actions.

SCENE I.—*page* 427.

CONSTANCE. O Lewis, stand fast; the devil tempts thee here,
In likeness of a new *untrimmed* bride.

Lewis has just declared sentiment contrary to the wishes of Blanche, his wife; and, as he is the first who, to avoid the weighty maledictions of Rome, is desirous to break the recently-established league between France and England, Constance stimulates him to *stand fast* to his purpose, and not let *the devil tempt him, in the likeness of an untrimmed bride*, to waver in his determination; for, that the influence of the *Holy See* would strip King John of his present royalty. Where, then, would be the great dowry Lewis was to receive with his wife? At present, he has *only the promise* of five provinces, and thirty thousand marks of English coin; therefore, as the dowry has not been paid, Blanche is still an *untrimmed* bride; nor can she be *trimmed*, until the conditions be fulfilled on the part of England. See Blanche's observation in the subsequent speech.

The Lady Constance speaks not from her faith,
But from her need.

Meaning: that Constance speaks not what she thinks, but what she wishes: and which is, that the Pope's influence may dethrone King John: consequently, Blanche must still remain an *untrimmed bride*.

SCENE I.—*page* 431.

PANDULPH. France, thou may'st hold a serpent by the tongue,
A *cased* lion by the mortal paw;
A fasting tiger safer by the tooth,
Than keep in peace that hand which thou dost hold.

The old copies reads *cased*,—as in the text: but most modern Editors read—*chafed*. *To chafe*, is to make angry;—*chafed*, as an adjective, conveys no idea how a lion becomes *chafed*: the reader is, therefore, in the dark; he knows not whether it proceeds from violence or exercise. A *cased lion* is often rendered familiarly tame; and, no doubt, in many instances, has suffered itself to be taken by the *paw*: hence, it is highly probable, that a person might take a *cased lion* by the paw with impunity. But where is the temerity that would hold a *chased* lion by the paw, and not immediately experience its mortal power? Of the effects of such rashness, shuddering fancy may form an idea; and such was, I am certain, the original terrific picture our Author imagined.

The transcriber mistook the sound of the word. *Cased* and *chased* are nearly alike; an *h* is the only difference even in the spelling. Besides, we are to consider a *cased lion* to mean, a *caged lion*: and, for my part, I never heard that *case* and *cage* were synonymous.

Mr. Steevens says,—"A *cased lion*, is a lion irritated by confinement." I believe those who exhibit lions become so familiar with them, that they may take them, with confidence, by the paw.

SCENE I.—*page* 432.

PANDULPH. For that, which thou hast sworn to do amiss,
Is not amiss when it is truly done.

This passage is designedly enigmatical. Pandulph means—What you have sworn to do, under the conviction of doing right, is not amiss, though evil must have arisen from it, had you fulfilled your oath; but, being undeceived, and not doing that which you had sworn to do, *where the doing tends to ill, the truth is most done in not doing it.* The words—*truly done*, mean, *truly sworn*,—*i. e.* sworn under the conviction of doing right.

SCENE I.—*page* 434.

PANDULPH. ———The truth thou art unsure
To swear, *swear* only not to be forsworn:

The truth thou art so wavering about to swear, merely swears you not to be forsworn of the oath you have already taken to defend the rights of religion. I think Mr. Malone mistaken in saying, that two half-lines have been lost.

The old copy reads *swears*,—meaning, that it swears him. It seems the true reading, and should be restored.

SCENE IV.—*page* 452.

CONSTANCE. Which cannot hear a lady's feeble voice,
Which scorns a *modern* invocation.

Read—"*modest* invocation."

The invocation is in the preceding speech of Constance; and which she conceives to have been addressed with such humility, that it should have been immediately granted; but, finding the contrary, mildness changes to madness; and, *had she power, she would shake the world*.

to rouse from sleep the fell anatomy which cannot hear a lady's feeble voice: for, *a lady's feeble* voice, she conceives, should have been immediately regarded, when a *modest* invocation was made.

The word—*modest*, holds such natural correspondence with *a lady's feeble voice*, that no *modern* critic should doubt its purity: I am certain Shakspeare did not. The two terminating letters were not sufficiently legible in the manuscript, hence the compositor made — *modern*, instead of *modest*.

SCENE IV.—*page* 456.

LEWIS. And bitter shame hath spoil'd the sweet *world's* taste,
That it yields naught, but shame, and bitterness.

The old copy reads—*word:* altered by Mr. Pope, and very injudiciously; the error is in the word—*taste.* Our Author, unquestionably, wrote:

And bitter shame hath spoil'd the sweet *word, state,*
That it yields naught, but shame, and bitterness.

Lewis has just observed, that *nothing in this world* can yield him pleasure; his dignity as a prince, and name as a warrior, being obscured by the conquering arms of England. Thus, the *state* and parade attached to royalty being tarnished, he cannot appear again with eclat among his people; nor can he enjoy that *state*, in which his ambition delighted: for,

——bitter shame hath spoil'd the sweet *word, state,*
That it yields naught, but shame, and bitterness.

Mr. Malone says, the *sweet word* is *life*, and, that life was no longer *sweet* to the Prince. Had this been the Prince's idea, death must have been so far preferable to life, that though he would not seek death, yet he would willingly hazard life, to regain lost honour; but, notwithstanding his defeat, we find him so cautious of risking

his life, that he argues against running in danger. See his reply to the Cardinal:—

"And lose it, life and all, as Arthur did."

The sweet word *state*, to which all kings and queens are partial, is changed into *grief*, from a similar cause; See Act III. sc. i.—

CONSTANCE. "To me, and to the *state* of my great grief,
Let kings assemble."

Again, Act IV. sc. iii.—

———"And England is now left
To tug and scamble, and to part by the teeth
The unow'd interest of proud-swelling *state*."

State is the luxury of a proud monarch: it is the food of his ambition, and the idol of his thoughts.

ACT IV.

SCENE II.—*page 472.*

PEMBROKE. If, what *in rest* you have, in right you hold,
Why then your fears, (which, as they say, attend
The steps of wrong,) should move you to mew up
Your tender kinsman, &c.

Mr. Steevens proposes a word for Pembroke, which, according to his own explication, would send the speaker to the Tower. The present reading—*in rest*, we must suppose to mean—*repose*. But John does not wear the crown either *in rest*, or in *repose;* for constant fears awake his mind to Arthur's claim; and the murmurs of the people, who "*break out into the dangerous argument in question*," prove that he holds it not with confidence, while he holds it without the good-will of his subjects. I am confident, that a *t* and an apostrophe have been overlooked by the compositor; and, that our Author wrote:

If what *in'rest* you have, in right you hold,
Why then your fears, &c.

i. e. His *interest* in, or right to the crown. The *interest* in the crown, is the legal claim, and indisputable right to it. On this very principle, Pembroke makes his observation, If, says he, *the interest* by which you hold the realm be legal, why should you give way to fears, which only attend on those who act wrongfully?

In Act IV. sc. iii. Faulconbridge, reflecting on the death of Arthur, says,—

"The life, the right, and truth of all this realm
Is fled to heaven; and England now is left
To tug and scamble, and to part by the teeth
The unow'd *interest* of proud swelling state."

Here we find, according to Mr. Malone's elucidation of *interest* in the crown, the salt which preserves the word,—"The *interest*, which is not at this moment *legally possessed* by any one, however rightfully entitled to it.—On the death of Arthur, the right to the English crown devolved to his sister Elinor."

Again, Act V. sc. ii. Lewis says,—

"You taught me how to know the face of right,
Acquainted me with *interest* to this land."

If parallelisms ever established any corrections in these plays, surely, never were any more apposite than the above, particularly the latter.

ACT V.

SCENE IV.—*page* 514.

MELUN. Fly, noble English, you are bought and sold;
Unthread the rude *eye* of rebellion,
And welcome home again discarded faith.

Mr. Theobald proposes to read—*untread*. Before I read his note, I intended to make this correction. But

another corruption appears in the same verse, and unless it had been corrected, his proposed emendation would have rendered the passage still more obscure. However, this tailor-like metaphor is susceptible of being changed to a pure figure. I read, as I am confident our Author wrote:

> Fly, noble English, you are bought and sold,
> *Untread* the rude *cry* of rebellion,
> And welcome home again discarded faith.

Meaning: wherever your influence has raised the *cry* of rebellion, go thither again: undo that which you have done against your country; follow the steps of those who have rebelled against their sovereign; call back the misguided multitude to their allegiance; *and welcome home discarded faith.* See Salisbury's reply:

> "We will *untread* the steps of damned flight."

Scene VII.—*page* 524.

Prince Henry. Death, having prey'd upon the outward parts,
Leaves them *insensible*; and his siege is now
Against the mind.

The old copy reads—*invisible*. Sir T. Hanmer first introduced the present reading. But, though the word *insensible* maintains the situation formerly held by *invisible*, and attempted to be made *invincible*, the original word, I think, must be restored to the text; but not immediately in the same place where it was stationed by the early Editors. We should correct, and point the passage thus:

> Death, having prey'd upon the outward parts,
> Leaves them; *and, invisible*, his siege is now
> Against the mind.

Thus, death having preyed upon the reduced body of the King, quits it; and now, *invisible*, has laid siege to the mind. The operations of the mind are hid from

human scrutiny; and their destruction only known, when the operations of death are accomplished.

The transposition of one word restores the Author's original text.

SCENE VII.—*page* 534.

PRINCE HENRY. I have a *kind* soul, that would give you thanks,
And knows not how to do it, but with tears.

The Prince pays himself too high a compliment, in saying—"*I have a kind soul:*" he should have left his perfections for others to develop; however, it is not his fault: our Author never intended him to be, at so early a period, the trump of his own perfections.

The verse required a word, or syllable, to perfect the measure, and Mr. Rowe added the pronoun *you*; the insufficiency of which, in point of sense, I hope to prove.

Salisbury has just made a tender of love to the Prince, not only for himself, but also those nobles who had returned to their allegiance; to which tender, the Prince, with tears of affection, thus replies:

I have a *kindred* soul, that would give thanks,
And knows not how to do it, but with tears.

Thus, the Prince displays his sensibility; and, without trumping out that he has a *kind soul*, tells them that he has a soul congenial with theirs in affection.

Kind, being a word which terminated with a *d*, (like *kindred;*) either the transcriber or compositor thought the word perfected, and inadvertantly omitted the rest of the syllable.

King Richard II.

ACT I.

Scene II.—*page* 17.

Duchess. ——Why then, I will. Farewell, old Gaunt.

It was the case in Shakspeare's time, and ever will be, even with the most experienced compositors, that when the repetition of one or more words immediately occur, an *out* is often the consequence. In the verse under consideration, two words have been omitted. The Duchess demands,—

Where then, alas! may I complain myself?

To which Gaunt replies:

To heaven, the widow's champion and defence.

Therefore, finding no likelihood of obtaining satisfaction for the assassination of Gloster, the Duchess, with religious fervour, exclaims:

To heaven! Why then, I will. Farewell, old Gaunt.

Thus, both sense and measure are perfected. To restore the latter, Mr. Ritson would read:

"*Why then I will. Farewell old* John *of Gaunt.*"

And Sir T. Hanmer reads,—

"*Why then I will. Farewell, old Gaunt, farewell.*"

It remains for the critic to decide.

ACT II.

SCENE I.—*page* 45.

GAUNT. This fortress, built by nature for herself,
Against *infection*, and the hand of war:

England, having been frequently visited by the plague and other pestilential disorders, our Author never could have conceived the gross absurdity, that Nature had built it as a fortress against infection!

Had Dr. Johnson, or Mr. Farmer, when seeking for an appropriate word, made choice of *insection*, I am inclined to think the text would have been corrected; for, unquestionably, Shakspeare's original read:

This fortress, built by nature for herself,
Against *insection*, and the hand of war:

England is compared to a fortress, and so strongly built by Nature, that the hand of war *cannot cut through it; cannot divide it:*—no *insection* can be made in it. But such is not the case with the continent; it is ever exposed to the ruthless hand of war: each state is open to the incursions of an enemy.

The compositor took up an *f* instead of an *ſ*—or read the passage with the more familiar word.

SCENE I.—*page* 57.

NORTHUMBERLAND. That which his ancestors *acihev'd* with blows:

This transposition of a letter shows that the most correct printers make blunders: for *acihev'd*, read—*achiev'd*. I allude to Johnson and Steevens' edition, 21 vols. 1813.

SCENE III.—*page* 77.

YORK. Why have those banish'd and forbidden legs
Dar'd once to touch a dust of England's ground?
But then more why;——Why have they dar'd to march
So many miles upon her peaceful bosom;
Frighting her pale-fac'd villages with war, &c.

Though the correction proposed by Mr. M. Mason softens this passage, if we can regulate it according to the orignal, it will be more satisfactory: a slight transposition will, I think, have the desired effect. I read:

Why have those banish'd and forbidden legs
Dar'd once to touch a dust of England's ground?
Why?—but then more:—why have they dar'd to march
So many miles upon her peaceful bosom, &c.

The effect which this reading gives, every judge of scenic representation will easily perceive. York is supposed to conclude his interrogatory, by emphatically repeating *Why?* But, as the evils likely to arise from Bolingbroke's invasion create pictures of calamity in his mind, he prevents the immediate reply of Bolingbroke, by a secondary demand, which exposes a still greater breach of faith than that of his returning, unauthorized, from banishment.

SCENE III.—*page 77.*

YORK. And ostentation of despised arms?

The word *despised*, is used to denote the general contempt in which the British held the French forces. The Duke of Bretagne furnished Bolingbroke, with three thousand French soldiers.

SCENE III.—*page* 81.

YORK. Nor friends, nor foes, to me welcome you are:

This verse appears so hobbling, I cannot think the words placed according to the original. I would read:

Nor friends, nor foes, to me you welcome are:

This transposition of one word is no injury to the sense.

ACT III.

Scene II.—*page* 87.

K. Richard. As a long parted mother with her child
Plays fondly with her tears, and smiles in *meeting*:

Mr. Steevens observes, that *weeping* has been proposed in place of the word *meeting*. Mr. Malone also, thought this a plausible emendation, were it not, that if *weeping* was substituted, *the long parted mother* does not meet her child.

In my opinion, from the subsequent part of Richard's speech, *weeping* must have been the Author's word; but, false punctuation having rendered the passage obscure, the players familiarized it to their own conception. I read:

Dear earth, I do salute thee with my hand,
Though rebels wound thee with their horses' hoofs:
As a long parted mother, with her child,
Plays fondly with her tears, and smiles in *weeping*;
So weeping, smiling, greet I thee, my earth,
And do thee favour with my royal hands.

Sure, the words—*with her child*, by the assistance of these two commas, demonstrate that the mother again possesses her child; and what more can be required? Had the passage read—*As a long parted mother* from *her child*; then, indeed, the *meeting* became indispensable, to produce the happy effect.

Scene IV.—*page* 113.

Queen. And I could *weep*, would weeping do me good,
And never borrow any tear of thee.

The old copy reads—"And I could *sing*." Mr. Pope, it seems, changed the passion of the poor Queen's mind; a transition, which no Commentator's pen has had equal power to do throughout these plays. But he perceived

not the philosophy, the resignation of the Queen; nor the trifling blunder that has perverted the Author's meaning.—I read:

> *An* I could *sing*, would weeping do me good,
> And never borrow any tear of thee?

Meaning: *If* I could sing: Thus, she displays equal affliction, though she suppresses her tears. The lady has said, that she can *sing*, or she can *weep*, according as either may contribute to ease the Queen's mind. To this command of passion, the Queen replies:—*If I could sing, would weeping do me good, even though my tears were so abundant that I had no necessity for your's?* therefore, the Queen, not knowing, at present, that the full tide of sorrow is ready to flow in upon her, calls philosophy to her aid,—wisely judging, that weeping could not "drive away the heavy thought of care."

Never can we imagine, that any species of carelessness, either in a transcriber or compositor, could make so great a change, as to substitute the word *weep* for *sing*.

Dr. Johnson, in his Dictionary, observes—*An*, is sometimes, in old authors, a contraction of—*And if;* or *if*: In the following example, from one of our Author's plays, it is used for *if*, only.

> ——"He can't flatter, he!
> An honest mind and plain; he must speak truth,
> *An* they will take it so; if not, he's plain."

The transcriber mistook the sound of the word, the *d* being partly sounded by the person who read to him.

ACT V.

SCENE V.—*page* 162.

K. RICHARD. For now hath time made me his numb'ring clock:
My thoughts are minutes; and, with sighs, *they jar*
Their *watches on* to mine eyes, the outward watch,

The first quarto reads:

> "My thoughts are minutes; and with sighs they jar,
> Their watches on unto mine eyes the outward watch."

This seems to approach nearest to the Author's original; and which an *i* for an *e* will perfectly restore. I read:

> For now hath time made me his numb'ring clock:
> My thoughts are minutes; and with sighs they jar;
> Their *watch is on unto* mine eyes, the outward watch,
> Whereto my finger, like a dial's point,
> Is pointing still, in cleansing them from tears.

His thoughts are the minutes; with which minutes his sighs jar: (here the comparison alludes to the jarring noise occasioned by the movement of the pendulum:) but still, the minutes watch his eyes, (the outward watch, or dial;) for, his finger (the index on the dial) corresponds, in time, with each unhappy thought, and which obliges him to apply it to his eyes, to wipe away the tears each minute's thought occasions him to shed.

It will be perceived, that the transcriber wrote—*watches*, for *watch is:* an error, originating merely from mistake of sound.

First Part of King Henry IV.

ACT I.

Scene I.—*page* 179.

King Henry. No more the thirsty *Erinnys* of this soil
Shall daub her lips with her own children's blood.

The corrupt word in the old copies is — *entrance.* The present reading was suggested by Mr. M. Mason: but if we substitute *ils* for *nce*, (the terminating letters in *entrance,*) the original reading is obtained:

No more the thirsty *entrails* of this soil
Shall daub her lips with her own children's blood.

Confining his metaphor, the King personifies England as the common mother of his subjects, as from her bowels they derive support: and, as her surface (the face of the soil, and which he figuratively calls *her lips,*) tastes the bounty of heaven before the bowels, or *entrails*, of the earth receive it; that which the bowels refuse to admit, must bedaub the *lips*, and there remain until the hand of time cleanses them.

Though it requires no argument to establish *entrails* as the legitimate word, an extract from Drayton's *Legend of Pierce Gaveston*, 1594, may prove a direct parallel to remove all doubts:

"As when within the soft and spongie soyle
The winds doth pierce the *entrails of the earth*,
Where hurley burley with a restless coyle
Shake all the centre, wanting issue forth."

We have also a phrase something similar, in the Third Part of KING HENRY VI. Act II. sc. i. p. 73.

"Thy brother's blood the *thirsty earth* hath drunk."

SCENE I.—*page* 183.

K. HENRY. ———Therefore, friends,
As far as to the sepulcher of Christ,
(Whose soldier now, under whose blessed cross
We are impressed and engag'd to fight,)
Forthwith a power of English shall we levy;

Had a full point been placed after the word—*Forthwith*, all obscurity would have been removed, and saved the Commentators an infinity of labour. See what a clear sense this simple correction gives the passage:

———Therefore, friends,
As far as to the sepulcher of Christ,
(Whose soldier now, under whose blessed cross
We are impressed and engag'd to fight,)
Forthwith.—A power of English shall we levy, &c.

Thus, the King announces his intention of setting off for the Holy Land immediately, (forthwith,) and, to accompany him, he says—"A power of English shall we levy; whose arms were moulded in their mother's womb to chase these pagans," &c. The parenthetical part of the speech being so very long, occasioned the false punctuation.

SCENE I.—*page* 186.

K. HENRY. Ten thousand bold Scots, two-and-twenty knights,
Balk'd in their own blood, did Sir Walter see
On Holmedon's plains:

Neither *Balk'd*, *Bath'd*, nor *Bak'd*, is our Author's reading; nor has the passage any allusion to *ridges*, as Mr. Warton supposes. We should read:

Ten thousand bold Scots, two-and-twenty knights,
Bask'd in their own blood.

This enormous number of the enemy lay *bask'd*,—*i. e.* heated in their own blood; for, though deprived of life, so great was the effusion of blood, that, what formerly gave them animation, still kept them warm. The idea is taken from men basking in the sun.

The compositor mistook the *ſ* for an *l*; formerly, the long *ſ* was commonly used in the middle of words.

SCENE II.—*page* 191.

FALSTAFF. —— let not us, that are squires of the night's body, be called thieves of the day's beauty.

They are called *thieves of the day's beauty*, because they turn day into night; that is, they sit up all night, and *sleep out the day*. When a chamber is darkened before dusk, and candles are introduced, it is a common phrase,—*We are robbing day-light*; therefore, these "Squires of the night's body," are called, "*thieves of the day's beauty*."

SCENE III.—*page* 219.

K. HENRY. Shall we buy treason? and *indent* with fears,

The transcriber's ear deceived him; he has given a compound, instead of two distinct words. I am convinced our Author wrote:

Shall we buy treason, and *in debt* with fears?

i. e. Shall we expend money to purchase that which has already put the nation to considerable expense, and occasioned *debts* which still remain unpaid? The King alludes to the military establishment which he has been obliged to support in order to quell rebellion; and should he redeem Mortimer, it would be purchasing treason. the *fears of which had already involved him in debt.*

The plurality of the sequent verse alludes to the chiefs of the rebel party; but the King particularizes Mortimer on account of the interference of Hotspur.

SCENE III.—*page* 222.

HOTSPUR. Never did *bare and* rotten policy
Colour her working with such deadly wounds;

I believe our Author wrote:

Never did *barren*, rotten policy
Colour her working with such deadly wounds;

Meaning: If his actions can be called policy; that policy was so *barren* of wisdom, so uninventive, and so *rotten* in itself, that it could produce nothing advantageous. *Barren* and *rotten* perfectly correspond.

The transcriber, who wrote as another person dictated, mistook the sound, and gave the conjunction after *bare*, making it *bare and*, instead of *barren*.

The word *barren* we find similarly employed in Act III. sc. ii. of this play:

"Such *barren* pleasures, rude society,
As thou art match'd withal," &c.

ACT II.

SCENE I.—*page* 246.

GADSHILL. ——I am joined with no foot land-rakers, no long-staff, six-penny strikers; none of these mad, mustachio purple-hued malt worms: but with nobility and tranquillity; burgomasters, and great *oneyers;*

Various are the conjectures which the *oneyers* have occasioned; but, however ingeniously opinion has been defended, both the cant and meaning of Mr. Gadshill still remain obscured.

Six orders of robbers have been particularized by this ingenious highwayman; three of the lower opposed to three of the higher. Of the lower, my predecessors have been as explicit as is necessary.—Of the higher orders, nobility must take the lead; and here Gadshill can have but a limited allusion; namely, to the Prince and his volatile companions, who, for "*sport sake, are content to do the profession some grace.*" *Tranquillity* merely alludes to safety; there is no danger of coming to the gallows, for, "*if matters should be looked into, for their own credit sake*, they must *make all whole.*"

But, of all classes of robbers, the most desperate, daring, and determined, are the *oneyers!* I beg Mr. Gadshill's pardon, for calling this bold order out of its name:—I mean, *wan-dyers*,—by modern appellation—highwaymen.

Question. But why are highwaymen called *wan-dyers?*

Answer. Because, on pointing a sword or dagger at the breast of any unfortunate person that a *wan-dyer* means to rob, the party so disagreeably accosted, *first starts*, a trembling succeeds, (if he be not a man of metal,) and from his face the crimson blood retreats with such expedition, that he immediately becomes as perfect a *wan-colour* as the most professed *dyer* in Britain could produce.—'Tis next to magic! the most florid hue gives way to the *wan*, at the words, *stand and deliver!*

In Act II. sc. iv. of this play, the Prince, who no doubt knew some of the *wan-dyers*, and, also, how *wan-dying* was performed, tells us of another species of *dying*:—"They call," says he, "drinking deep, *dying scarlet.*" Thus, topers were termed *scarlet-dyers*, and highwaymen, *wan-dyers.*

The transcriber wrote *one*, instead of *wan*, both having the same sound; and *one-dyers* being considered by the sagacious Editor as incorrect, he made it *oneyers;* for an explication of which, I refer the reader to the learned notes of my predecessors, on this passage.

SCENE I.—*page* 247.

——————— Such as can hold in;

This is a tissue of the same cant phraseology, and means, such as retain their courage when opposed, and shrink not back from danger.

SCENE I.—*page* 248.

Such as will strike sooner than speak, &c.

The cant language of Shakspeare's time, being not only obsolete, but unknown, conjecture only can be advanced respecting this gradation: however, though it has been relinquished by my predecessors, as impossible to explain, it may be brought within the powers of comprehension. "*Such as will strike sooner than speak;*" *i. e.* knock a man down at once, sooner than hold any unnecessary altercation.

SCENE I.—*page* 248.

And speak sooner than drink,

He would listen to argument and desist from his purpose sooner than stab him. To stab a man is held in abhorrence, even by highwaymen; besides, the blood gushing out, sprinkles the clothes of the murderer, which, when observed by his companions, they would say: What! have you been drinking?

SCENE I.—*page* 248.

And drink sooner than pray:

But should the party attempt to seize him, sooner than be made a prisoner, he would stab him; for, if taken, it must lead him to the gallows; in which awful state, the most thoughtless would offer up a prayer to heaven for mercy.

SCENE I.—*page* 278.

PRINCE HENRY. Didst thou never see Titan kiss a dish of butter? pitiful hearted Titan, that melted at the *sweet tale* of the sun!

This passage being corrupt, has been totally misunderstood, and the story of Phaëton introduced as an elucidation; but the idea of the passage having relation to the Heathen Mythology is absurd! The picture is drawn from terrestrial nature; and was, I am confident, so perfectly familiar to our Author, that he scrupled not in making it equally familiar to the Prince.

In former days, more than the present, fools were encouraged about taverns, for the purpose of amusing the company; they were lusty and lazy, like our Author's *Caliban*, and willingly degraded nature by doing whatever wit and wickedness could devise.

We see the Prince associating with characters of a very inferior order; and frequently in taverns: even Hotspur was aware that he resorted ale-houses; for, knowing that the Prince was partial to good ale, he says, "I'd have him poison'd with a pot of ale."

Now, let us suppose the Prince and his merry companions at the *Sun Tavern;* and at which tavern there is retained an unfortunate idiot, named Titan, and who is known in the neighbourhood as *Titan of the Sun*. This tavern is celebrated for *sweet ale*. The Prince and his companions drink freely; Titan makes sport for them, as Francis frequently did, at Dame Quickley's: A dish of *butter* is introduced for *Titan to kiss;* perhaps Poins, to make the scene more ludicrous, pops poor Titan's head into the dish of butter, who, crying at his greasy disgrace, is promised a pot of *sweet ale* to restore him to good humour. He dries his eyes; the ale is presented, but, to tantalize him, withdrawn; he then *melts* again; the tears run down his greasy cheeks; and, finally, a pot of *sweet ale of the Sun Tavern* is given to Titan, which

reconciles all matters. Now, let us read with the corrected word:

> Didst thou never see Titan kiss a dish of melted butter? pitiful hearted Titan, that melted at the *sweet ale* of the *Sun*.

To this figure the Prince compares Falstaff,—who, after gaining and losing a booty; after a hard ride to and from Rochester; after fretting like *a gumm'd velvet*," enters, in a violent heat, "*larding the earth*" as he moves along, and—with "*a plague of all cowards*," vents his spleen at the Prince.

The transcriber wrote—*sweet tale*:—the person who recited to him, not pronouncing *sweet ale* sufficiently distinct, carried the *t* in *sweet* to the word—*ale*.

Scene IV.—*page* 309.

> Falstaff. ——banish not him thy Harry's company, *banish not him thy Harry's company*; banish plump Jack, and banish all the world.

The repetition—*banish not him thy Harry's company*, is, I am convinced, an error, and must be attributed to the compositor, who, having composed the word—*banish'd*, (designed to precede *plump Jack*,) again repeated—"Not him thy Harry's company." The word *banish* is used seven times in a few lines; and, in this instance, its effect is materially injured.

Scene IV.—*page* 310.

> Falstaff. Dost thou hear, Hal? never call a true piece of gold, a counterfeit: thou art essentially *mad*, without seeming so.

The old copies read—*made*; which Mr. Rowe most injudiciously altered to *mad*.

Falstaff has been *counterfeiting* the Prince; and now, alarmed at hearing that the sheriff, with the watch, is come to search the house for the robbers, he reminds the Prince, that he is no *counterfeit*, but the true prince: *essentially made*,—*i. e.* legally and legitimately royal; and yet, *without seeming so*, from his condescension, and not assuming that dignity attached to his high birth: therefore, as a *true piece of gold* bears the stamp of the King, so doth he, as heir apparent; and, being *essentially made*, must use his authority with the sheriff, and have the watch dismissed. See the Prince's observation, when he orders Falstaff and his companions to secrete themselves:

"Now, my masters, for a *true face* and a good conscience."

The word *made* should be restored.

ACT III.

SCENE I.—*page 324.*

GLENDOWER. And gave the tongue a helpful ornament;
A virtue that was never seen in you.

This is a lash at Hotspur, who had a defect in his speech. See Second Part of KING HENRY IV. Act II. sc. iii. where Lady Percy says:

And speaking thick, which nature made his blemish,
Became the accent of the valiant.

SCENE II.—*page 342.*

K. HENRY. The skipping king, he ambled up and down
With shallow jesters, and rash bavin wits,
Soon kindled, and soon burn'd: *carded* his state;

What with *carping*, *carding*, *capering*, and *card-playing*, this passage is so abused, that I could almost *carp* at

the Commentators, for throwing away erudition on such forced elucidation. Our Author wrote:

Soon kindled, and soon burn'd; *candled* his state;

Surrounded by dissolute companions, and sunk in sensuality, the reign of Richard wasted like the *burning of a candle*, nor cast one brilliant ray to immortalize his name:—

——— "no extraordinary gaze,
Such as is bent on *sun-like* majesty
When it shines seldom in admiring eyes:"

See a subsequent part of this speech.

By this correction, the chain of metaphor designed by the Author is perfectly united. The *skipping king* had nothing cool and determined in his composition: dissipation *soon kindled* in him, and *burned* the powers of reason: and, instead of displaying the *sun-like majesty* of a king, he *candled* his state, by turning day into night, and in mingling his royalty with dissolute companions.

The copy not being sufficiently clear, the compositor suited a word as near the letters as his judgment could discriminate.

SCENE II.—*page* 343.

K. HENRY. Mingled his royalty with *capering* fools.

Where the early copies differ, and modern critics have remained undecided on any particular words in these plays, we may be certain, the legitimate have not been discovered. In the present passage, by changing a single letter, we gain the original. We should read:

Mingled his royalty with *catering* fools.

Meaning: those who, in the gratification of their own passions, devoted their time to luxury; and who, knowing Richard's propensities, were *caterers* to his pleasures.

The transcriber mistook the word from similarity of sound.

SCENE III.—*page 367.*

FALSTAFF. Rob me the exchequer the first thing thou doest,
and do it with unwashed hands too.

And do it with unwashed hands. The first act of a pious character, on rising in the morning, is to pray; and this he does with *unwashed hands.* Falstaff would, therefore, impress on the mind of the Prince, that robbing the exchequer would be equally meritorious.

ACT IV.

SCENE I.—*page 372.*

HOTSPUR. ——— for therein should we *read*
The very bottom and the soul of hope;
The very list, the very utmost bound
Of all our fortunes.

An oversight very common with compositors, has occasioned the present corrupt reading: a *p* has been inverted,—which, giving the appearance of a *d*, made *read*, instead of *reap:* this error corrected, the text is perfectly familiar:

——— Were it good,
To set the exact wealth of all our states
All at one cast? to set so rich a main
On the nice hazard of one doubtful hour?
It were not good: for therein should we *reap*
The very bottom and the soul of hope;
The very list, the very utmost bound
Of all our fortunes.

To *reap*, is to *cut.* Had the forces of Northumberland joined the rest of the rebel party, and that one battle gave a decisive victory to the royalists, then were the rebels *cut* to *the very bottom and the soul of hope:—no retirement; no rendezvous; no home were left them to fly unto.*

SCENE I.—*page 374.*

WORCESTER. For, well you know, we of the *offering* side
Must keep aloof from strict arbitriment;

The word which claims present notice is *offering*.—Some Editors read,—*off'ring;* others, *offending;* and various are the elucidations their equally corrupt readings have forced. A slight correction gives the Author's words; who, unquestionably, wrote:

For, well you know, we of the *oft-erring* side
Must keep aloof from strict arbitriment;
And stop all sight-holes, every loop, from whence
The eye of reason may pry in upon us.

Worcester and Hotspur were two of the leading characters that helped to dethrone Richard the Second, and by whose influence the concurrence of the nation was gained in behalf of Bolingbroke: thus, they *erred*, by imposing on the people a king, who had no legal claim to the throne. Again disaffection appears; the standard of rebellion is planted; and they are the leaders of a powerful faction to dethrone Henry, and place Mortimer on the throne: thus, we behold them *erring* again. Aware that the nation must reprobate such king-makers and king-breakers, they strive to give a gloss to their proceedings, and are anxious to screen from observation how closely self-interest influences their actions: "for," says Worcester, "we of the *oft-erring* side must *stop all sight-holes;*" for, whether the people consider us to *err* from judgment, or from *erroneous* principles, we must prevent the *eye of reason* from penetrating into our real motives.

Offering and *oft-erring* are nearly the same in writing: the *t* in *oft* was taken for an *f* by the compositor. Such errors are common; and would daily pass, but that, in the present day, our correctors are cautious, for their own credit; and most Authors peruse each sheet of their work before it goes to press.

SCENE I.—*page* 376.

VERNON. ——— All furnish'd, all in arms,
All plum'd like estridges that *wing* the *wind;*
Bated like eagles having lately bath'd;

My learned predecessors have frequently set forth the caution before each other, that, except in certain cases, too scrupulous a degree of delicacy cannot be observed respecting alterations in the text: for my part, I think it inadmissible in any case, where the text can be legitimately established: but, surely, it becomes an insult to the memory of our great Bard, to call the blunders of transcribers and compositors, our Author's text! I have been led to this observation from an alteration that has been made by Dr. Johnson in the passage under consideration; and which, as Mr. Steevens observes, he has adopted from the example set him by Mr. Malone. How far Dr. Johnson was correct; and how far his contemporaries acted consistently by corresponding with his opinion, remains for the judicious Critic to determine: I defend the words of the old copies, but not the punctuation. The old copies read:

——— All furnish'd, all in arms,
All plum'd like estridges that *with* the *wind;*
Bated like eagles having lately bath'd.

The observations of my predecessors on this passage, occupy four pages!—All deem the passage corrupt; but Mr. Malone goes farther,—he is certain a line has been lost.

According to the present text, the comrades or followers of the Prince, now a military band, are "*all plum'd like estridges;*" consequently, if so *plum'd*, they must be covered *all over with feathers;* and their "*glittering coats,*" as described by Vernon, must be completely hid! how is this to be reconciled? for, literally, the comparison gives them the full plumage of estridges,

and reminds us of the ludicrous appearance of a number of men *tarred and feathered!* If the text was deemed obscure before, do we receive that light which Mr. Steevens thinks Dr. Johnson's emendation gives it? Mr. S. observes, "For the sake of affording the reader a text *easily intelligible*, I have followed the example of Mr. Malone, by adopting Dr. Johnson's emendation:" and Mr. Malone, to return the compliment, says, "Mr. Steevens's notes *perfectly explain* the passage as now regulated."

Mr. Malone is certainly very correct in saying, "From the context, it appears to me evident that two distinct comparisons were here intended, that two objects were mentioned, to *each* of which the Prince's troops were compared; and that our Author could never mean to compare *estridges* to *eagles*, a construction which the word *with* forces us to!" But, I must refer my readers to the notes in Johnson and Steevens's edition of our Author's plays, and endeavour to prove, that the followers of the Prince were not *plum'd like estridges;* and also, that two distinct comparisons are as conspicuous as the ingenuity of any writer could make them. I read, as I am convinced our Author wrote:

> ——— All furnish'd! all in arms!
> All plum'd! like estridges *that with the wind*
> Bated: like eagles having lately bath'd;

Here there is no deviation from the old copy, save in the punctuation, which wants the necessary pauses. In an edition of this play, printed in 1613, the passage reads:

> ——— All furnish'd? all in arms?

Thus, the compositor, through ignorance of the difference between the note of admiration and the note of interrogation, substituted the latter; but which, from being falsely introduced, the Editor of the first folio (if he copied from this edition) rejected, and substituted commas, as in the present text.

Where then are the defects; where the want of comparison, as said by Mr. Malone *to have been lost, in the loss of a line?* If I have any comprehension of our Author, I pronounce the passage, as *restored*, to produce that happy effect so anxiously desired by my predecessors, and which Dr. Johnson thus charmingly describes: "A more lively representation of young men ardent for enterprize, perhaps, no writer has ever given."

SCENE II.—*page* 384.

FALSTAFF. —— such as fear the report of a caliver, worse than a struck *fowl*, or a hurt wild-duck.

This passage exhibits an error solely attributable to the compositor; who accidentally breaking the word, strove to replace the types, without referring to his copy; and thereby formed a very ingenious anagram, by making a *wolf*—a *fowl!*

My predecessors, though convinced that this passage was corrupt, were cautious of introducing a substitute for *fowl*, as neither the name of any bird or beast came sufficiently near *in sound* to lay the error to false transcription; and as a *duck*, though a *wild* one, came under the general denomination of *fowl*, they considered the tautology too gross even for Shakspeare's most careless moments. They were unquestionably right; for our great Bard steered perfectly clear of tautology on the occasion. I read:

—— such as fear the report of a caliver, worse than a struck *wolf*, or a hurt wild-duck.

Thus, the imagery is perfectly varied; and each object is, in its nature, wild. The one, on hearing *the report of a caliver*, runs howling into the recesses of the forest; the other, screens itself among the flags or rushes of some lake.

ACT V.

SCENE II.—*page* 409.

——————— Tell me, tell me,
How show'd his *tasking!*

The impatience of Hotspur proves that we should read *taking*,—alluding to the Prince's supposed distress of mind, on hearing that so strong a power was about to oppose him.

In the *Merry Wives of Windsor*, Mrs. Page says,—

"What a *taking* was he in, when your husband asked who was in the basket!"

SCENE II.—*page* 411.

HOTSPUR. ——————— never did I hear
Of any prince, so wild, *at liberty:*—

Three different quartos read—So wild *a libertie.*

According to the present reading, Hotspur would have the Prince confined like a madman; and truly, because he displays some of those wild sallies prevalent in youth! But examine the reading of the quartos, and it will appear evident, that an *n* dropped out of the word *libertine;* which, being overlooked by the compositor, the entire impression was worked with this error. In short, the punctuation of the passage, as in the quartos, and the article, show that *libertine* was the original reading.

SCENE III.—*page* 418.

FALSTAFF. Well, if Percy be alive, I'll pierce him. If he do come in my way, so:

Dr. Johnson's idea of this passage is partly correct; but to draw a cork out of a bottle with a cork-screw requires the use of both hands; and, surely, Falstaff could not be so disregardful of personal safety, or so

blind to duty, as to lay down his sword to draw a cork in the heat of battle!

That our Author designed the witty Knight to display some of his humour here, is manifest; but, for want of stage direction, the humour has been lost, and the passage wears the appearance of obscurity. I should imagine it stood originally thus:

> "Well, if Percy be alive, I'll pierce him if he do come in my way, so! (*Here he uses the soldier's cork-screw; runs the point of his sword into the cork.*) If I come in his, willingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath. Give me life: which if I can save, so!" (*Here he drinks.*)

Meaning: if he escapes the dangers of battle, *so* will he cherish life by drinking. Thus, an applicable action takes place each time that he uses the emphatic—*so!* and a degree of humour is maintained, which cannot fail of producing a ludicrous effect. That Falstaff plays on the word *pierce*, is evident. In Act II. sc. ii. of this play, he sports similar humour, when attacking the travellers:—"You are *grand jurors*, are ye?—We'll *grand jure* ye, i'faith."

Second Part of King Henry IV.

ACT I.

Scene II.—*page* 35.

Falstaff. The young Prince hath misled me: I am the fellow with the great belly, and he my dog:

Falstaff wishes to impress on the mind of the Chief Justice, that the Prince misleads him, *i. e.* corrupts his morals; and that he wishes to avoid him, but in vain; for, wherever he goes, the Prince *dogs* him; and whenever he loses sight of him, by enquiring for *the fellow with the great belly*, he is sure to find him out. Falstaff seems to have been well known by his bulk. See First Part of King Henry IV. where the Sheriff identifies Falstaff: "One of them is *well known*, my gracious lord; *a gross fat man*."

Scene II.—*page* 50.

Hostess. A hundred mark is a long *loan* for a poor lone woman to bear:

The old copy reads—a long *one:* I am convinced our Author wrote a long *owe;* which phraseology not only corresponds with the character, but is still a common expression among the ignorant. Falstaff *owed* the Hostess a long score; it was not a direct loan. The compositor mistook the *w* for an *n*, both being nearly similar in writing.

SCENE II.—*page* 67.

POINS. ——— Even like those that are kin to the King; for they never prick their finger, but they say, *There is some of the King's blood spilt: How comes that?* says he, that takes upon him not to conceive: the answer is as ready as a *borrower's cap*, &c.

The turn which Dr. Warburton's *correction* has given this passage, while it produces a meaning, creates an additional error, and places the sense of the Author at a greater distance from critical penetration. The old copy reads,—

——the answer is as ready as a *borrowed cap*.

The *cant phrase* of the day is ever called a *borrowed phrase*, when used by any other than the person who gave it birth. A familiar *cant phrase*, then, being as current as the copper coin of the kingdom, what answer can be more ready than a *borrowed cant?* I am therefore, confident, our Author wrote:

——the answer is as ready as a *borrow'd cant*.

Had Dr. Warburton, instead of a *borrower's*, made it a *beggar's cap*, he would have been nearer to probability: a *beggar's cap*, is ever *ready* on soliciting alms.

ACT III.

SCENE I.—*page* 120.

WARWICK. Such things become the hatch and brood of time;
And, by the necessary form of *this*,

Warwick, though speaking in general terms, retains in view the particular object of Henry's animadversion; which object, is Richard: and, as he says, "*there is a history in all men's lives*, by the necessary form of *his*," (Richard's,) he might form a just conception, that

Northumberland would, if it suited his interest, prove as false to him, (Bolingbroke) as he formerly proved to Richard. The error lies in the word *this*, it should certainly read,—

> Such things become the hatch and brood of time;
> And, by the necessary form of *his*,
> King Richard might create a perfect guess,
> That great Northumberland, then false to him,
> Would, of that seed, grow to a greater falseness:

SCENE I.—*page* 140.

FALSTAFF. For you, Mouldy, stay at home *still*; you are past service.

The old copies read—"For you, Mouldy, stay at home *till* you are past service." And, after various attempts to elucidate, and other attempts to correct this reading, which is, unquestionably, from the original, Mr. Tyrwhitt's emendation (the present reading) has been accepted, to the material injury of that humour designed by the Author, who makes Falstaff play on Mouldy's name.

Falstaff's agent in knavery, having received a certain sum from Mouldy, the witty Knight rejects him; observing—"You, Mouldy, stay at home *till* you are past service." Meaning: that, as he is already *Mouldy*, he may stay at home *until* he becomes old and rotten.—Falstaff draws his figure from a piece of mouldy cheese; which mould, or concretions on the cheese, is the first state of rottenness. But, see Falstaff's wit, in addressing both Mouldy and Bull-calf:—Mouldy is to stay at home *till* he is *past service;* and Bull-calf is to stay at home *to grow*, *till* he comes into service: he is but a *calf* at present, and must grow to be a *bull*. The word—*till*, is applied on both occasions.

The original word should be restored.

SCENE I.—*page* 152.

FALSTAFF. I will make him a philosopher's *two* stones to me.

Of the many errors that have crept into these plays through the carelessness of transcribers, this is obviously one: for, whatever the arcanum may have been, that was imposed on the credulity of the people as the philosopher's stone, Falstaff seems to have had no faith in its virtues. But, as the gilded pills were swallowed by many, and the deception could not be hid from him, he wishes to make sure work, and therefore says,—

I will make him a philosopher's *true* stone to me.

Meaning: that, however the world may be deceived by the pretended philosopher's stone, and its supposed virtues, Justice Shallow shall prove a philosopher's *true* stone to him; for he will *work money* out of him.

As the extract from the letter, written by the Duke of Buckingham to King James I. on the subject of the philosopher's stone, and quoted by Mr. Steevens, gives great weight to this correction, I call it to my aid:

"My sone is healthfull; my divill's hickie, myself is happie, and needs no more than your blessing, which is my *trew* Felosopher's stone."

The sound of the word *true* might easily be mistaken for *two;* and, as the numeral was plural, the substantive was made to correspond.

ACT IV.

SCENE I.—*page* 157.

WESTMORELAND. Wherefore do you so ill translate yourself,
Out of the speech of peace, that bears such grace,
Into the harsh and boist'rous tongue of war?
Turning your books to *graves*, your ink to *blood*,
Your pens to lances; and your tongue divine
To a loud trumpet, and a point of war?

Though great exertions have been made to illustrate this passage, it remains, in my opinion, as obscure as ever: nor do I think our Author wrote either *graves* or *glaives;* but *breves,—i. e.* summonses.

His theological books he turned into summonses, calling thereby the people to arms; his ink to blood, and his pens to lances: thus, we have paper, ink and pens; and all perverted to the worst of purposes,—instructing the people to take arms against their king.

In the First Part of KING HENRY IV. the Archbishop says to one of his friends,—

> "Hie, good sir Michael; bear this sealed *brief*
> With winged haste to the lord mareshall;
> This to my cousin Scroop," &c.

With this order, he delivers him a packet of letters, or summonses, observing,—

—— "Make haste; I must go write again to other friends."

SCENE I.—*page* 166.

ARCHBISHOP. Then take, my lord of Westmoreland, this schedule;
For this contains our general grievances:—
Each several article herein redress'd;
All members of our cause, both here and hence,
That are insinew'd to this action,
Acquitted by a true substantial form;
And present execution of our wills
To us, and to our purposes, *consign'd;*

The quarto has *confin'd:* But, the word being deemed unintelligible, *consign'd*, at the suggestion of Dr. Johnson, and advocated by Mr. Malone, has been admitted into the text. It, however, appears to me, that partly by false punctuation, and the omission of parenthesis, the passage has been rendered obscure. I think *confin'd* the true word, and that it deserves the liberty of making its re-appearance. I read:

Each several article herein redress'd;
All members of our cause, both here and hence,
That are insinew'd to this action,
Acquitted; (by a true substantial form,
And present execution of our wills,
To us and to our purposes *confin'd*;)
We come within our awful banks again,
And knit our powers to the arms of peace.

Thus, the Archbishop having made the first proviso that all shall be acquitted, he then, more emphatically dictates to Westmoreland the principles upon which that acquittal must be framed: *it must be a true substantial form, corresponding in every sense with their wills, as laid down in the present schedule delivered to him, and must be* confin'd *to those principles only; free from restrictions or limitations, and, in every sense, suited to their purposes, who have framed,* as Hastings says, *propositions* "Upon such large terms, and so absolute," that their "peace shall stand as firm as rocky mountains."

Mr. Steevens seems to have admitted *consign'd* into the text with some reluctance; and observes, that he has submitted the notes of the various Commentators to the Reader's judgment.

SCENE IV.—*page* 189.

K. HENRY. Yet, notwithstanding, being incens'd, he's flint;
As *humorous* as winter, and as sudden
As flaws congealed in the spring of day.

Whatever *humour* this verse was designed to convey, our Commentators have not been able to extract it; nor, indeed, do I see how they possibly could, in its present corrupt state.

The King, speaking of Prince Henry, says, that "*being incens'd, he's flint:*" of course, *obdurate*. If, then, hard as flint, he is also "*tumorous* as winter:"—*i. e.* Like a heavy cloud, in winter, that, meeting opposition, bursts,

and pours down its violence on all beneath. Thus, then, we should read:

> As *tumorous* as winter, and as sudden
> As flaws congealed in the spring of day.

The Prince, being a piece of a wag, either the transcriber, or compositor, made him *humorous!*—a *t*, for an *h*, corrects the error.

ACT V.

SCENE I.—*page 221.*

CHIEF JUSTICE. And never shall you see, that I will beg
A ragged and forestall'd remission.—

Dr. Warburton could not extract any meaning out of *ragged*, nor Dr. Johnson, out of *forestall'd*, either in its primitive or figurative sense.

As for a *ragged* remission, (though at best it is but a beggarly figure,) I understand it to consist of *broken sentences*, *long pauses*, *hems* and *haws*, *split words*, and a profusion of *sirs*, marked with resentment, and which the needle and thread of patience would find difficult to tack together. *Forestall'd* is not so easily reconciled; it is certainly strained; but, notwithstanding, susceptible of meaning: The Chief Justice will not be *beforehand* to solicit remission from the King; for should he, a *ragged remission*, he expects, must be the consequence.

King Henry V.

ACT I.

Scene II.—*page* 300.

Exeter. It follows then, the cat must stay at home:
Yet that is but *a curs'd* necessity;
Since we have locks to safeguard necessaries,
And pretty traps to catch the petty thieves.

I am convinced, the transcriber made a *curs'd* blunder here. It may be demanded,—for what purpose must *the cat stay at home?*—Is it not *to watch* the mice—the *petty thieves?* The text is shamefully corrupt. We should read:

Yet that is but *argus'd* necessity.

Exeter, on reflection, considers, that there is no necessity for the *cat to stay at home*, to be looking about with *Argus'* eyes; for, says he, "We have locks to safeguard necessaries, and *pretty traps to catch the petty thieves*," so let that be no impediment to your views.

There certainly is much similarity in sound between *argus'd* and *a curs'd;* and a person, unacquainted with the fable of *Argus*, might be easily deceived.

The word *argus'd*, may be considered as from the mint of our Author:—*argus'd*, (watch'd.)

Scene II.—*page* 306.

K. Henry. Either our history shall, with full mouth,
Speak freely of our acts; or else our grave,
Like Turkish mute, shall have a tongueless mouth,
Not worshipp'd with a waxen epitaph.

Henry knows the influence of popularity, and how far sensibility would operate on the minds of his subjects, provided he leaves a good and glorious name; but, should history have cause to record him as a weak Prince, and one who studied not the happiness of his subjects, then must his name be held in contempt, and his tomb "*not worshipped with a waxen epitaph.*" Meaning: an epitaph that would not cause tears to be shed by those who read it. But, should his name be revered by posterity, then, as *wax melts*, so would the hearts of those, who visited his tomb, melt with sensibility, on reading the records of his warlike deeds, and private and public virtues.

SCENE II.—*page* 310.

K. HENRY. We never valu'd *this poor seat of England*;
And therefore, living hence, did give ourself
To barbarous license; As 'tis ever common,
That men are merriest when they are from home.

The *anonymous remarker*, who so confidently asserted, that *hence* means *here*, should have given some authority to gain proselytes to his opinion. But, begging pardon of my predecessors, I wonder where their judgment lay, when a passage, so very clear, could, for a moment, have its meaning veiled from their accustomed penetration!—Surely, on paying the slightest attention to the passage, it will be perceived, that the King alludes not to his British dominions:—No; he loves the country that he governs too well, not to appreciate its value; has subjects, who proudly boast their liberties; and who would have thought it strange indeed, were he to stoop with such humility to the French ambassador, as to say, *We never valued this poor seat of England*, and meant the realm of England. But argument is unnecessary in a plain case.

Henry has laid claim to France, as being its lawful sovereign. He who holds it in possession refuses to restore it.—Therefore, to show the ambassador, that England is the *seat of power*, and that all *foreign states*, whether gained by conquest, or his by lineal descent, are subordinate to Britain, Henry says,—that, in the greatness of his home dominion, *he never valued* France; for he has ever considered France as a *poor seat of England*, and, therefore, *living hence*,—*i. e.* so far removed from France, he paid not that necessary attention to it which he should have done; but, like *men* who *are merriest when they are from home*, gave himself up to licentious pleasures.

Henry's claim to France being the subject of discussion in council, he says—*this poor seat;* as though he had said—*France, that poor seat belonging to England.* See a subsequent part of this speech, where Henry says,—

> ———" I will keep my state;
> Be like a king, and show my sail of greatness,
> When I do rouse me in my throne of France:"

SCENE II.—*page* 312.

K. HENRY. ——— I will keep my state;
Be like a king, and show my *sail* of greatness,
When I do rouse me in my throne of France:

I cannot perceive any figure sufficiently striking to give effect to the word—*sail*. If Henry means his *navy*, how can he *show* it, when seated on the throne of France? I am certain we should read:

> ——— I will keep my state;
> Be like a king, and show my *seal* of greatness,
> When I do rouse me in my throne of France:

Meaning: His royal signet,—the British seal; and in which the French arms were quartered.

ACT II.

SCENE I.—*page* 319.

NYM. Good morrow, lieutenant Bardolph.

Our Author is censured for giving Bardolph the title of lieutenant. In my opinion, the Critic's penetration was more defective than Shakspeare's memory; for when the King accepted the services of his old companions, in rewarding them, he only kept his royal word. — See HENRY IV. Act V. sc. v.

> "For competence of life, I will allow you;
> That lack of means enforce you not to evil:
> And, as we hear you do reform yourselves,
> We will,—*according to your strength, and qualities,—*
> *Give you advancement.*"

Corporal Bardolph, then, having promised strong amendment, did, on Henry's declaration of war against France, voluntarily offer his services, which being accepted, the King rewarded his loyalty with a lieutenancy. This, however, our Author deemed an unnecessary intrusion; and suffered time to heal the wounds of displeasure. In like manner, he passes over the courtship of ancient Pistol and Dame Quickley, and introduces them at once as husband and wife.

SCENE I.—*page* 319.

NYM. For my part, I care not: I say little; but when time shall serve, there shall be *smiles;*

Our Author, unquestionably, wrote—*similies*. Nym means, that his *similies* shall be so pointed as to insult Pistol; who, though he is his superior in rank, must fight him, if he be not a coward.

The person who read the part sounded the word—*simmiles*, which the transcriber took for *smiles*.

Scene I.—*page* 321.

Nym. I cannot tell; things must be as they may: men may sleep, and they may have their *throats* about them at the same time.

Certainly a man cannot sleep without having the use of his throat! Where, then, is the wonder? I am certain the passage is corrupt, and that our Author wrote:

—— men may sleep and have their *thoughts* about them at the same time.

It is a common phrase, to say, of a thoughtful, artful person,—He has his *thoughts* always about him: he *thinks* in his sleep.

If any Critic can explain the passage in its present state, I shall cheerfully erase my correction.

Scene I.—*page* 322.

Mrs. Quickley. O, well-a-day, lady, *if he be not drawn now!*

The folio reads:—"if *he be not hewn* now." Let us follow up sound and sense with the following:

O, well-a-day, lady, *if here be not hewing* now!

This is a phrase, not only apposite to situation, but to character. *Here's pretty hacking and hewing*, is a common saying, with females, on viewing a mob fighting with offensive weapons. The transcriber evidently mistook the sound of the words.

Scene I.—*page* 350.

Pistol. Look to my chattles, and my movables:
Let *senses* rule; the word is, *Pitch and pay.*

Pistol seems to mean, that his wife should be governed by *good sense*, and not be too talkative; that on pre-

senting a pitcher of ale, she should demand payment, and have no farther words with her customers. *Pitch* was probably the contraction for *pitcher*. Even at the present day, publicans will say, *pot and pay;* handing the pot with one hand, and extending the other for payment.

SCENE IV.—*page* 356.

THE DAUPHIN. ———'tis best to weigh
The enemy more mighty than he seems,
So the proportions of defence are fill'd;
Which, of a weak and niggardly *projection*,
Doth, like a miser, spoil his coat, with scanting
A little cloth.

We certainly should read—*protection*. The Dauphin compares a country badly defended to a miser, who, through penury, scants his tailor in cloth, to make him a coat; and which, when he puts on, he finds not large enough to *protect* him from the inclemency of the weather. Thus, the coat to him is useless; and, so must a small body of men prove;—they are but a poor *protection* to that part of the country which they are to defend, when opposed by a powerful army.

ACT III.

SCENE II.—*page* 370.

NYM. Pray thee, corporal, stay;

As I defended our Author in his making Bardolph a lieutenant, I must equally defend him on this nominal reduction.

Nym, in the agitation of his mind, forgets every thing but self-preservation; and having been long accustomed to use the more familiar title of corporal, to Bardolph, it is uppermost. This is what some critics would call, the high colouring of nature.

ACT IV.

Page 420.

CHORUS. ———The poor condemn'd English,
Like sacrifices, by their watchful fires
Sit patiently, and inly ruminate
The morning's danger; and their gesture sad,
Investing lank-lean cheeks, and war-worn coats.

I see no more beauty in Dr. Warburton's proposed emendation than in the present text, and of which Mr. Steevens says, *change is unnecessary.* The passage is certainly corrupt: our Author wrote:

———and their gestures sad,
Inverting lank-lean cheeks, and war-worn coats.

The cheeks of the *poor English* became, through poverty, *inverted:* that full ruddy cheek, more peculiar to the English than any other people, became *lank-lean:* their jaw-bones were *projected,* and the flesh *inverted;* as were also their *war-worn coats;* which having become thread-bare, they turned *inside out,* and thus *inverted* them, that the unworn nap might the better protect them from the inclemency of the season.

If their coats were lined with white serge, as is common with the military, this colour, and their *lank-lean cheeks,* gave them perfectly the appearance of what we conceive of ghosts.—See the subsequent part of this speech:

Presenteth them unto the gazing moon
So many horrid ghosts.

The compositor mistook the *r* for an *s*:—the change is trivial, but the sense of the passage considerable.

SCENE I.—*page* 438.

K. HENRY. ———Steel my soldiers' hearts!
Possess them not with fear; take from them now
The sense of reckoning, if the opposed numbers
Pluck their hearts from them!

If the opposed numbers *pluck their hearts from them*, of what consequence is it, whether Henry's forces retain the sense of reckoning, or be totally deprived of it?—Absurdity glows upon the whole face of the passage. Mr. Theobald's correction (*lest* the opposed numbers) certainly produces a much better sense than the present reading: the old copy conveys much the same meaning, though given in other words:

> "Take from them now the sense of reckoning,
> That the opposed multitudes which stand before them
> *May not appal their courage.*"

But the first folio comes nearest our Author's original; that is, a more trifling correction restores it to its pristine state. The old copy has—"*Of* the opposed numbers;" and which the addition of a *t* corrects. I read:

> ——— take from them now
> The sense of reckoning; *oft* the opposed numbers
> Pluck their hearts from them!

Thus, we obtain a pure sense that defies controversy. The poor soldiers, when viewing, from time to time, the phalanx of power ready to oppose them, were *oft* dismayed: but, that such fears may now entirely subside; —now, when all Henry's views depend upon the ensuing battle, not only his fame, but personal safety,—he supplicates heaven to take from his men the sense of reckoning; for *oft* the opposed numbers have plucked their hearts from them;—that is, have taken from their hearts that glowing ardour upon which his hopes depended, and left them dispirited, and unfit for battle. But, the sense of reckoning being taken from them, they no longer view the foe as a power superior to themselves; and, constitutional courage steeling their hearts, then will they meet them, undauntedly, in battle.

The *t*, in *oft*, was lost in sound by the following word commencing with the same letter.

SCENE II.—*page* 444.

DAUPHIN. That their hot blood may spin in English eyes,
And *dout* them with superfluous courage:

We can scarcely imagine that our Author would give a word (as English) to a foreigner, which, if it be the case, is merely provincial: with much greater probability, we may suppose he gave the foreigner an ungrammatical phrase; particularly as the verse would not admit the aid of a helping verb: I therefore believe, that both the true reading and explanation will be obtained by omitting the *d*, in *dout*, and which was introduced by the sound of *d*, in the preceding word.—I read:

That their hot blood may spin in English eyes,
And *out* them with superfluous courage!

i. e. Put them *out*.—He boasts, that the French soldiers, after losing as much blood as would blind the British troops, would still possess sufficient bravery to oppose fresh battalions.

SCENE III.—*page* 460.

K. HENRY. Mark then a bounding valour in our English;
That, being dead, like to the bullet's grazing,
Break out into a second course of mischief,
Killing in *relapse* of mortality.

The word which should have been used, has but recently, I believe, been introduced into our Dictionary; and being from the French, was unknown to the compositor. We should read:

Killing in *relays* of mortality.

The respective distances, whether towns, villages, or on the plains, where the slain of the British army lay, he compares to posts, where *relays* of horses are left to relieve others: and, thus, the slain lying unburied, would create a pestilence in each place, and thereby destroy the enemy.

Scene IV.—*page* 464.

Pistol. *Quality, call you me?—Construe me, &c.*

The old copy reads,—

Qualitie calmie custure me.

which is *designedly nonsense;* for Pistol, being totally ignorant of the French language, catches merely at sound, in the muttering of which, he knows not whether the Frenchman abuses him, or solicits mercy. He then, in his fiery manner, demands of the Frenchman, who is totally ignorant of the English language, *Art thou a gentleman? What is thy name?* thinking, that words so plain must be understood.

The old reading should certainly be restored; and which, though gibberish, has a much better effect than the sense, forced out of what our Author, designedly, made—nonsense.

In a subsequent speech, when the Frenchman says, *pardonnez moy!* he sounds it *partonnez moy!* a manner in which many polite Frenchmen sound it at present, particularly in the northern parts of France: and by this mode of pronunciation, Pistol understands him to mean—*a ton of moys.*

Scene IV.—*page* 466.

Pistol. Moy shall not serve, I will have forty moys;
For I will fetch thy *rim* out at thy throat,
In drops of crimson blood.

This passage is, perhaps, the most difficult in our Author's plays; for, even were the text correct, its meaning is so hid, that our best Commentators might have found it an arduous task to elucidate; as an intimacy with the guttural manner in which many of the French sound *r* is absolutely necessary. And, indeed, this passage is also of very great importance to establish,

in a certain degree, Shakspeare's erudition; as it removes every doubt respecting his knowledge of the French language; for, assuredly, he must have been perfectly conversant in it, when he displays a discrimination in point of accent, which home education seldom attains.

To give an idea of this passage, I have but one mode, and that is, by requesting the reader to call to remembrance the *Newcastle bur:*—it is a sound which issues partly from the throat; what schoolmen call *guttural;* as in the word *boggle.*

This peculiar sound many of the French catch in their youth, and, if rooted, they invariably use it in all words wherein an *r* occurs: at it our Author lashes, (it being an impure sound,) in making the French soldier give a full *bur* in the words—*prennez misericorde,* when imploring mercy from Pistol. But, Pistol ignorant of his meaning, anxious for the *forty moys,* and irritated at his discordant sounds, threatens the soldier, thus:

> ——— I will have forty moys;
> *Or* I will fetch thy *rill* out at thy throat,
> In drops of crimson blood.

And, indeed, Pistol's idea of the sound is well conceived, in comparing it to that of a stream, murmuring as it runs over its pebbled bed: In like manner, then, Pistol will make the stream of blood *rill* out at the Frenchman's throat.

The *ll,* in *rill,* as I should imagine, not being sufficiently long, had the appearance of an *n,* rather elevated above the *ri,* with which it was joined; thus, as the proof read *rin,* (merely a sound,) the corrector thought it a literal error, and made it *rim.* The word *For*—as in the text, seems to have been changed from *Or*—to give aid to the other correction.

Dr. Johnson observes, that he knows not what to do with *rim;* that the word should be a monosyllable he is certain; and that Dr. Warburton's proposed correction, *ransome,* is a word that could not have been corrupted.

Mr. M. Mason would read—*ryno*, but this, as Mr. Steevens says, is a word much more modern than the age of Shakspeare. But how could either a *ransome*, or *ryno*, be *fetched* out at the soldier's throat, in *drops of crimson blood?* The idea is absurd.

The passage thus corrected, will, I hope, be as well understood, as I understand Pistol's meaning.

Scene V.—*page* 472.

Bourbon. Let us die *instant!* Once more back again.

Mr. Malone's proposed emendation is, in my opinion, far superior to the present reading; however, I think it as far from the original as Mr. Steevens's compound word; which, though it perfects the verse, affords a very imperfect illustration.

In this scene, we find all the French characters introducing French phrases in their speeches. The Dauphin, in his, interlards them with English; and, in the present, for Bourbon to introduce a French word, we cannot otherwise consider it than highly natural. The Dauphin considers all as lost; and, in the height of his despair, exclaims—"let's stab ourselves." To this Bourbon will not listen; but, stimulated by revenge, will sell his life as dear as possible; thus, then, he calls on the Dauphin to aid him in re-attacking the enemy:—

Let us die *in sang!* Once more back again.

i. e. Let us die in blood; not fly like cowards! *once more back again.*

We have many derivations from *sang*, such as *sanguine*, *sanguinary*, &c.

The word being unknown to the compositor, he made the best he could of it. Omit the first *t*, and substitute a *g*, for the terminating letter, and you have *sang*.

SCENE VIII.—*page* 489.

FLUELLEN. ——I will give treason his payment *into* plows,

I believe we should read:

——I will give treason his payment in *two* plows, &c.

Meaning: I have received *one* blow from him, but I will pay it with interest; he shall have *two* from me.

Since I wrote this note, I find that Mr. Heath proposed the same reading. It is somewhat extraordinary, that most injudicious alterations have been made in our Author's text, and conspicuous restorations refused!

ACT V.

SCENE I.—*page* 518.

K. HENRY. ——I love thee, Kate: by which honour I dare not swear, thou lovest me; yet my blood begins to flatter me, that thou dost, notwithstanding the poor and *untempering* effect of my visage,

I believe our Author wrote—*untempting*. Meaning: that his visage is homely, and not adapted for conquest: it would not *tempt* a lady to fall in love with; but, notwithstanding, he says,—"I think you love me."

First Part of King Henry VI.

ACT I.

Scene I.—*page* 10.

Bedford. Than Julius Cæsar, *or* bright———

Conjecture may supply many illustrious names to perfect this broken verse; but it is a query, whether Shakspeare ever designed a second comparison.

I am of opinion, that the person who recited to the transcriber sounded the *a* in *Cæsar*, as the open *o;* and, with his affected manner, read *Cæs—or;* and thus, the *or* being emphatically pronounced, the transcriber wrote *Cæsar, or.* Omit the superfluous *or*, and a clear sense is obtained:

> A far more glorious star thy soul will make,
> Than Julius Cæsar bright.

Thus, he says, the soul of Henry will make a far more glorious star, than Julius Cæsar, (called the *Julium Sidus,)* which is a bright star. The break in this verse is occasioned by the abrupt entrance of the messenger.

Scene II.—*page* 24.

Pucelle. Out of *a deal of* old iron I chose forth.

This is not the language of inspiration; nor this the language which makes the Dauphin exclaim:—"Thou

hast astonished me with thy high terms."—No! but poor and mean; as though a brewer's porter said,—*This strong hoop, out of a deal of old iron I chose.* But the blunder belongs either to the transcriber or compositor: I could show sufficient cause to lay it to either, but it were tedious, particularly as my correction must prove incontrovertible. The Author wrote:

> ——— here is my keen-edg'd sword,
> Deck'd with five flower-de-luces on each side;
> The which at Touraine, in St. Katherine's church-yard,
> Out of *ordeal'd* old iron I-chose forth.

Her sword had stood the *ordeal*, or test of many battles: it had belonged to some famous warrior, whose remains lay in St. Katherine's church-yard; and with whom his sword and armour had been interred. To temper iron into steel, it must go through fire and water; and, as both sword and armour had passed the ardour of heat and frigidity of water, so they became *ordeal'd.*

The text, thus restored, may certainly be said to contain "*high terms.*"

SCENE IV.—*page* 39.

TALBOT. Rather than I would be *so pil'd* esteem'd.

Our Commentators strained every nerve to make something of this passage; but, indeed, in vain;—for, torture the words—*so pil'd*, in their present situation, as you will, they bid defiance to all sense. That the Commentators knew Talbot's meaning, is undeniable; for the preceding part of the speech speaks, that he would not submit to the indignity which the French strove to impose on him.

Were it possible to extract a meaning out of the present text, I should be sorry to disturb it: but even my predecessors acknowledge the impossibility, and propose various readings, though all have been equally rejected.

Mr. M. Mason would remedy the evil by reading *vile*, or *ill-esteemed*.—Mr. Steevens would read—*Philistin'd*.—Mr. Malone proposes—*so pile-esteem'd*, half Latin, half English. So *vile-esteemed* is certainly the most natural reading; but as none of these will be admitted, and as the text is evidently corrupt, I am strongly inclined to think our Author wrote:

Rather than I would be *sop-oil'd* esteem'd.

Meaning: rather than he should be esteemed a person, who, for the sake of liberty, would let any proposition made by the enemy glide down his throat. An *oil-sop*, in Shakspeare's time, was, I suppose, applied as familiarly to a weak-hearted, credulous person, as *milk-sop* is, at the present day, to a soft, effeminate man of shallow understanding.

I am supported in this supposition by the strongest probability; but the Critic must decide.

So pil'd, has closely the same sound as *sop-oil'd*: an *o* is only required to correct the present corrupt reading.

SCENE IV.—*page* 46.

PUCELLE. Go, go, cheer up thy *hunger starved* men;

The old copy has—*hungry-starved*. The alteration is Mr. Rowe's; but I am inclined to think the passage still corrupt. A person who is *hungry*, must certainly starve, if he cannot obtain food:—why, then, should we have such gross tautology compounded? I believe our Author wrote:

Go, go, cheer up thy *hungry staid* men;

Thus, she casts a reflection on the open, cheerful, and perhaps dissipated, conduct of the British military, when in the days of victory they gave full scope to their pleasures; but who, now, had become *staid*, or sober, from starvation.

The person who read to the transcriber gave but a slight look at the word *staid;* and, as it followed *hungry*, read—*starved.*

ACT III.

SCENE II.—*page* 98.

TALBOT. That hardly we escap'd the *pride* of France.

I am of Mr. Theobald's opinion, that *pride* is "*an absurd and unmeaning expression:*" nor do the examples introduced by our Commentators bear sufficient force to be called parallelisms. I am confident our Author wrote:

That hardly we escap'd the *bride* of France.

Alluding to La Pucelle, who had been so recently *allied* to the interest of France; and farther, supposed to be, at that period, the intended *bride* of the Dauphin.

ACT V.

SCENE III.—*page* 157.

SUFFOLK. Ay; beauty's princely majesty is such,
Confounds the tongue and makes the senses *rough.*

It seems rather curious, that *beauty's princely majesty* should make the senses of an accomplished statesman and warrior *rough!* In my opinion, the word is too *rough* to retain its place.

Whether the Author designed the verse to rhyme or not, I cannot say; but, from the letters of which *rough* is composed, I believe the original read:

Ay; beauty's princely majesty is such,
Confounds the tongue, and makes the senses *touch.*

Meaning: The power of beauty is such, that it overcomes the speech; and all the senses *touch*:—*i. e.* meet together; they concentrate in the eyes of the observer, to gaze with admiration on the lovely object.

Scene III.—*page* 163.

Suffolk. Bethink thee on her virtues that *surmount*;
Mad, natural graces that extinguish art;

This is a strange phrase in praise of beauty! The word *mad*, torture it as you will, cannot afford any meaning to correspond with either the preceding or subsequent part of this speech: and, surely, a *wild girl*, or a *mad-cap*, according to the forced elucidation of Mr. Steevens, are not characteristics adapted to the celebrated Margaret, of whom Henry gives the following glowing picture:

"Her sight did ravish! but her grace in speech
Her words y-clad with wisdom's majesty,
Makes me from wondering, fall to weeping joys:"
See Second Part of King Henry VI. Act I. sc. i.

One error often creates many; and in the passage under consideration, by a typographical error, or misprint, the punctuation has been obliged to be changed. I read, as I am certain the Author wrote:

Bethink thee on her virtues that surmount
Man: natural graces that extinguish art;

Thus, Suffolk makes her virtues rise to the height of female perfection; and her graces and unaffected manners above all the powers of art.

It requires but an *n* in place of the *d* to correct the error.

Second Part of King Henry VI.

ACT I.

Scene III.—*page* 203.

First Pet. My masters, let's stand close; my lord protector will come this way by and by, and then we may deliver our supplications in the *quill.*

The Commentators admit the phrase—*in the quill*, to be inexplicable: some attempts, however, are made to illustrate it, but they are so weak that common sense must spurn them. In attempting then to produce a word to form a context with the rest of the passage, and which affords a natural and familiar meaning, I think I only do my duty; being convinced that, *in the quill*, or, in *quill*, as Sir T. Hanmer has the passage, are equally corrupt, and never came from our Shakspeare. I read:

> My masters, let's stand close; my lord protector will come this way by and by, and then we may deliver our supplications in *quiet.*

Now, in defence of this reading, as the Author's, I have to say, that if the *e* be elevated above the other letters which help it to form a word, it appears an *l;* and if the *t* be not perfected, by *crossing* it, then it remains an *l*,—who then, in the hurry of writing, has not done both? These plays, from their innumerable errors, strongly testify that, to such carelessness, many such errors must be attributed.

In respect to the sense which this correction produces, it is perfectly familiar: When a number of persons await,

in an anti-chamber, with petitions, in order to present them to the great personage expected to pass, every one is anxious to be first, particularly where there are many on the same business: and here we may judge that the petitioners were not a few. The first petitioner then addresses the others, and tells them to stand close, that is, to range themselves, and thus, avoiding confusion, they may deliver their respective petitions *in quiet*—in due form, without impeding the passage of the Protector and his attendants.

SCENE III.—*page* 205.

PETER. That my *master* was? No, forsooth: my master said, That he was; and that the king was an usurper.

This is palpable nonsense: The old copy reads,—"that my *mistress* was?" The present emendation was supplied by Mr. Tyrwhitt, and sanctioned by Mr. M. Mason.

Queen Margaret demands, "Did the Duke of York say, he was rightful heir to the crown?" To which Peter is made to reply—That *his master* was! So Peter's master is heir to the crown! The old copy made *his mistress*—and Mr. Tyrwhitt has made *his master* heir to the crown. It may be said, that Peter afterwards contradicts himself; but this will never answer to reconcile the blunder of either a transcriber or compositor. I read, as I am confident our Author wrote:

Q. MARGARET. What say'st thou? Did the Duke of York say, he was rightful heir to the crown?
PETER. That, my *mistress*, was:—No, forsooth: my master said that he was, and that the King was an usurper.

Peter, by the words—*my mistress*, addresses *his mistress*, (the Queen:) but will not vouch for it, that the Duke of York made use of the expression, because he did not hear him; but, that his master said, "that the Duke of York was rightful heir to the crown."

The whole tenor of the speech was misunderstood by the transcriber, and equally so by the Commentators.

SCENE III.—*page* 211.

BUCKINGHAM. ——— her fume can need no spurs,
She'll gallop *fast* enough to her destruction.

The folio reads—"*farre* enough," which Mr. Malone says, was *corrected* by Mr. Pope.

But why should Mr. Pope (if he had not the authority of some more authentic copy) alter the word? Surely, the word *farre*, or *far*—conveys as strong a sense as the passage required. The Duchess of Gloster, hated by Queen Margaret, has received from her a gross insult: Buckingham is one of the party intent on the destruction of the Duchess: perceiving, then, that her spirit threatens revenge for the insult, he observes,—"She'll gallop *far* enough to her destruction." Meaning: that she will not stop, until she gets that length where destruction awaits her. In my opinion, this sense is superior to what we derive from the present text.

ACT II.

SCENE III.—*page* 245.

SUFFOLK. Thus droops the lofty pine, and hangs his sprays;
And Eleanor's pride dies in *her* youngest days.

As this passage is acknowledged to possess no meaning, I think it may be made to possess a very strong one, by changing the pronoun. Let it be observed, that Suffolk addresses himself to Margaret, and to his policy she owes her present dignity. I would read:

Thus droops the lofty pine, and hangs his sprays;
Thus Eleanor's pride dies in *your* youngest days.

Meaning: in the youngest days of Queen Margaret's reign.

ACT IV.

SCENE VII.—*page* 348.

SAY. When have I aught exacted at your hands,
Kent to maintain, the king, the realm, and you?

Most of the Commentators think, that *Kent* slipped into the passage without permission; and there it has remained, though Mr. Steevens would remove it, and place *Bent* in its respectable situation. However, I think *Kent* may retain its place, provided we add a note of interrogation, and read thus:

When have I aught exacted at your hands,
Kent?—To maintain the king, the realm, and you,
Large gifts have I bestow'd on learned clerks,

Words cannot possibly convey a clearer meaning.—Thus, all tautology is removed: they are *Kentish men* that he addresses; and the pronoun becomes absolutely necessary. Farther elucidation would be an insult to common understanding.

SCENE X.—*page* 367.

IDEN. Sword, I will hallow thee for this thy deed,
And hang *thee* o'er my tomb, when I am dead:

The mode of expression observable in this passage, is not, in my opinion, Shakspeare's. The imperative mood he certainly adopted, but which being misunderstood by either the transcriber or compositor, the more familiar mode of addressing the sword was inserted. I read, as I believe our Author wrote:

Sword, I will hallow thee for this thy deed!
And hang *thou* o'er my tomb when I am dead:

Thus, in addressing the sword, he says,—And hang *thou; i. e.* do thou hang o'er my tomb, &c. The sword is made the active agent of Iden's orders: it is to hang itself o'er the tomb, and there to remain as a trophy.

Third Part of King Henry VI.

ACT I.

Scene I.—*page* 21.

K. Henry. Whose haughty spirit, winged with desire,
Will *cost* my crown, and like an empty eagle, &c.

This corrupt passage has occasioned much controversy. Dr. Warburton reads—*coast;* and is supported in it by most of the Commentators. I, however, am of opinion, that neither *cost* nor *coast* came from the Author; and, from the context, must believe the original read:

Whose haughty spirit, winged with desire,
Will *court* my crown, &c.

Already, the crown is promised to York: but not until after the death of Henry can he enjoy it. Now Henry imagines, that the impatience of York will not await the event of his death; but, like one anxious to possess the wife of another, will, *winged with desire, court it* during his life-time; and, influenced by passion, *like an empty eagle* panting for food, will rapaciously seize it the first opportunity.

Scene III.—*page* 32.

Rutland. So looks the pent-up lion o'er the wretch
That trembles under his *devouring* paws:

This is the first time that I have either heard or read that a lion *devours* with his paws: he may tear and destroy, but cannot be said to *devour*. I am certain the

heedless transcriber wrote what was most familiar to his own idea, and gave the incongruity we have in this passage. I read, as I believe our Author wrote:

So looks the pent-up lion o'er the wretch
That trembles under his *destroying* paws:

The paws destroy, they tear the body to pieces, and then the lion gluts upon his prey.

ACT V.

SCENE V.—*page* 196.

GLOSTER. Why should she live to *fill* the world with words?

"To *fill* the world with words," is giving her great scope of tongue, indeed! We should read:

Why should she live to *file* the world with words?

Alluding to the *grating* language of a violent woman. To *grate*, is to *file*; a *grater* and a *file* are both instruments to reduce a solid body by rubbing. This hyperbole may be taken literally; but Gloster's meaning is, that her *cutting tongue* annoys the world; and which he, no doubt, experienced on many occasions.

King Richard III.

ACT I.

Scene I.—*page 277.*

Gloster. ——— And his noble queen
Well *struck* in years;

Mr. Steevens remarks the oddness of the expression, "Well *struck* in years;" but makes no attempt to correct it: the verse is also defective in measure.

It appears to me that the terminating syllable of the original word, having had a sound not unlike *in*, (which followed,) it was lost. I read:

——— And his noble queen
Well *stricken* in years;

Thus, we gain a familiar phrase, and the measure of the verse is perfected. The words *stricken in* and *struck in*, display at once, in my opinion, the manner in which the error took place. As for examples of the phrase, many can be obtained, let one, from Genesis suffice:

"Abraham and Sarah were old and *well stricken in years.*"

Here we have the phrase so perfect, that one would imagine Gloster had taken it from Sacred Writ.

Scene I.—*page 277.*

Gloster. He that doth naught with her, excepting one,
Were best to do it secretly, *alone.*

The direct demand of Brackenbury,—"*What one, my lord?*" is a convincing proof that we should read:

He that doth naught with her, excepting one,
Were best to do it secretly:—*ay, one.*

For though Gloster, in the antecedent verse, says, "*excepting one.*" Brackenbury, most probably, would have disregarded it; but for the emphatical repetition.

SCENE I.—*page* 278.

GLOSTER. We are the queen's *abjects*, and must obey.

Gloster wishes to impress on the mind of Brackenbury, that Clarence and himself are the marked *objects* of the Queen's hatred; and, therefore, that they must act with great circumspection, and prove obedient to her dictates. In this, the artful Gloster has one particular view, which is, to make Clarence believe that he has already fallen under the lash of the Queen's vindictive malice; and that his being sent to the Tower is the result of her influence over the King. From these considerations, and the very poor effect of the word *abjects*, I am strongly of opinion, that an *a* was in the *o* compartment, (for they are next each other,) and that, instead of *objects*, by taking a wrong letter, the compositor made it *abjects*; a word by no means corresponding with the haughty and violent Gloster.

SCENE III.—*page* 308.

QUEEN MARGARET. Ah, *gentle* villain, do not turn away!

Gloster, well acquainted with the grating language that Margaret is capable of uttering, and knowing how well he merits her cutting rebukes, is about to retire; which she perceiving, determines to impede his departure. It is not then the words—"*Ah, gentle villain,*" that she uses on the occasion, but—Ah, *gently*, villain! meaning,—Stop, villain!—not so fast, villain! The

old mode of spelling *gently*, was *gentlie:* the *i* was lost, and thus *gentle.*

Margaret has, in a preceding speech, thus termed Gloster,—

"A murd'rous villain, and so still thou art."

Can we then suppose she would, even ironically, call him a *gentle* villain?

ACT III.

SCENE I.—*page* 368.

BUCKINGHAM. You are *too senseless-obstinate*, my lord,
Too ceremonious, and traditional:
Weigh it but with the grossness of this age,

Weigh it!—Weigh what? I cannot perceive for what purpose the weights and scales are required. The passage, to my understanding, appears incomprehensible; or, at best, whatever construction may be forced, it makes the great Buckingham a very splenetic character.

There is a material difference between argument tending to convince, and pointed insult. Can we suppose, that a nobleman of the first rank would use the language laid down in the present text, and to so high a dignitary of the church as a Cardinal; or, indeed, to one infinitely his inferior? "*You are too senseless-obstinate,*" means *an obstinate fool!* and "*Too ceremonious and traditional,*" is, in my opinion, very few removes from—a *superstitious blockhead!* I am convinced, Shakspeare never gave such phrases to Buckingham. In short, the text is grossly corrupt: no less than five errors appear in the passage. I read:

You are *to sense, less obstinate*, my lord:
Too ceremonious and traditional
Weight, is but with the grossness of this age:

In these five corrections it will be perceived, that there is but the addition of one letter: the *t* in the word

weight, is taken from the *it*, and an *s* put in its place. Though the text, thus corrected, elucidates itself, I shall give it a familiar construction, merely to show that the Duke argues with politeness and moderation.

Convinced that the Cardinal, however prejudiced, is open to conviction, that which pure argument can demonstrate will be duly regarded by him, and all ceremonial and traditional weight be left for the vulgar and untutored minds of the age.

SCENE I.—*page* 371.

GLOSTER. Thus, like the *formal vice*, iniquity,
I moralize two meanings in one word.

Dr. Warburton has taken no small pains to illustrate this passage. That a character called the *Vice* was introduced in the *Old Moralities*, he admits; but the *formal vice, iniquity*, he rejects as being corrupt, and the interpolation of some foolish players; for, that the *vice* was not a *formal*, but a *merry, buffoon character*, he therefore, would read,—

Thus, like the *formal-wise Antiquity*.

The adjective *formal*, according to its general acceptation, is totally unconnected with *vice*. Mr. Upton says, "*Vice* seems to be an abbreviation of Vice-*devil*, Vice-*roy*, Vice-*doge*:" from which we must infer, that the *Old Vice* was the Devil's deputy: yet, behold how Commentators differ. Mr. Douce, (who has been indefatigable in his researches,) in speaking of the *Vice*, says, "He was a bitter enemy to the Devil, and a part of his employment consisted in teazing and tormenting the poor fiend on all occasions." If the Reader takes the trouble to examine Johnson and Steevens' edition of Shakspeare, 1813, he will find nearly ten pages of small print introduced to illustrate the *formal vice*; a character, which the indefatigable researches of the Commentators have

never been able to ascertain; nor even, that a plurality of *Vices* were ever characterized in scenic representation.

Indeed, had the text specified any other Vice than *the formal vice*, all doubts would be removed from my mind of the legitimacy of particularizing that Vice; and it would also have been an incontrovertible evidence, that a plurality of *Vices* were attached to *the Old Moralities*. But the word *formal* has not only the sound, but also the letters, with the addition of an *l*, which form two words that give energy to the passage, and correspond both with the mind and body of the diabolical speaker.

But let me hasten to display the error, and thereby confirm the literati, that a *Vice*, called the *formal vice*, was never introduced in the Old Moralities; nor, as I may venture to say, ever met with in any author, save in the corrupt passage wherein we now behold it.

More than once we hear Richard descanting on the imperfect state of his body: he well knows his appearance to be hideous, and he seems to glory that his mind corresponds with it. Thus, alike vicious in mind and body, he views the external; and feeling the internal workings of a guilty, hypocritical mind, he, in few, but expressive words, paints himself a devil:

> Thus, like the *form*, *all* vice; iniquity,
> I moralize;—two meanings in one word.

Thus Gloster, though he moralizes on his own hypocrisy and falsehood, speaks so clearly the language of truth, that elucidation is unnecessary.

The word *formal*, according to the old mode of spelling, was *formall:* surely, then, any person can perceive how the error originated: the compositor having omitted to put a space between *form* and *all*, joined the two words; by which the sequent word, *vice*, became a person, and *formal* its adjective.

But what proves the error beyond controversy is, that *iniquity* is made the *formal vice:* see the reading:—

"Thus, like the *formal vice*, iniquity:" so that Gloster moralizes like *iniquity;* instead of which, it is his own *iniquity* that he moralizes, and produces two meanings from one word.

SCENE I.—*page* 375.

GLOSTER. Short summers *lightly*, have a forward spring.

Dr. Johnson interprets the word *lightly*, to mean—*commonly, in ordinary course.* I profess, I cannot reconcile such a meaning. The text might require this forced aid to make *lightly* of some use, but the proverb is perfectly understood without it.

That the word *lightly*, is corrupt, in the situation it here maintains, I am convinced; therefore, I would read:

Short summers *rightly*, have a forward spring.

Meaning: Short summers naturally, have a forward spring: or, if the word *lightly* commenced the verse, it affords an excellent sense. Gloster marks the Prince's words; "*Lightly*," says he, as much as to say—Stop there, or don't be too certain.—"*Short summers have a forward spring.*"

Thus, then, I would read,—

Lightly:—short summers have a forward spring.

He has already planned measures to prevent the Prince from *winning his ancient rights in France.*

SCENE IV.—*page* 393.

RATCLIFF. Make haste, the hour of death is expiate.

We should read:

Make haste, the hour of death is:—expiate.

i. e. By death expiate your offences, which occasions your premature death.

ACT IV.

SCENE IV.—*page* 458.

K. RICH. 'Faith, none, but *Humphrey Hour*, that call'd your grace
To breakfast once, forth of my company.

Mr. Steevens has been at considerable labour to illustrate this very obscure passage; but, in my opinion, neither the *hunger of the Duchess*, nor *the followers of Duke Humphrey*, entered the imagination of our Author, when adapting this passage to the satirical turn of Richard.

To a highly corrupt mind, Nature has given Richard a deformed body; the most conspicuous part of that deformity, a *hump-back*. Indeed, many are the epithets used to denote this protuberant mark of Nature's displeasure: *crook-back'd* Richard, is perfectly familiar: *hump-back'd*, equally so; and, in the preceding speech, the Duchess, speaking of him, says—"that foul *bunch-back'd* toad."

That Richard jests at his own deformity, we have several instances; he seems perfectly satisfied that, in having a mind to correspond with the external, compunction never starts at any act of violence which can raise him to the pinnacle of greatness. But, however satisfied he may seem with Nature, he is not equally so with his mother,—who, from his birth, has frequently cast reflections on his unsightly person; therefore, to retort those reflections on her, in whose womb he was moulded, he reflects upon his own deformity.

There is not a more familiar epithet used, either in speaking of, or in despitefully addressing, a *hump-back'd* person, than to call him—*Humpy*. Now, this is what Richard aims at. The Duchess says,—

"What comfortable *hour* canst thou name,
That ever grac'd me in thy company?"

To which Richard replies:

'Faith, none, but *Humpy's hour*,—

Meaning: the *hour* of his birth, and which, naturally, was a most *comfortable hour* to her, by being delivered of her burden, which, she bore "*in torment and in agony.*" See the two preceding speeches of the Duchess, and Richard's answer:

DUCHESS. ——— "I have staid for thee,
God knows, in torment and in agony.
K. RICHARD. And came I not at last to comfort you?
DUCHESS. No, by the holy rood, thou know'st it well,
Thou cam'st on earth to make the earth my hell.
A grievous burden was thy birth to me;"

Thus, must the *hour of Richard's birth* have proved a *comfortable hour* to his mother; and, as that hour was in the morning, his cries for nourishment awaking a similar craving in herself, they breakfasted together; and thus, *he call'd her grace to breakfast once.*

The passage having been totally misunderstood, *Humpy's hour* was made, (by either the transcriber or compositor) *Humphrey's hour.* Indeed, from similarity of sound, the former might have written the word as in the present text.

Humpy was, no doubt, a nick-name given to Richard by his relatives.

ACT V.

SCENE III.—*page* 497.

STANLEY. Of bloody strokes, and mortal-*staring* war.

However *big* war may look, or however *fatally he may stare on his victims*, I cannot think, that *mortal-staring* has a corresponding affinity with *bloody strokes*, and believe we should read:

And put thy fortune to the arbitriment
Of bloody strokes, and mortal-*staving* war,

To *stave*, is to fight with staves. In a subsequent part of this scene Richard gives particular orders respecting his staves:

"Look that my *staves* be sound and not too heavy."

The *r* and *v* are almost similar in writing.

SCENE III.—*page* 502.

Ghost of CLARENCE. I, that was *wash'd* to death with fulsome wine.

The ghost of Clarence compares his death to that of a person who, by an excess of intoxication, was suffocated. But the word—*wash'd*, is not our Author's. We should read:

I, that was *wak'd* to death with fulsome wine.

In a state of intoxication, he awakened in the world of spirits. Wine, the ghost calls *fulsome*, from its surfeiting effects when taken immoderately.

SCENE III.—*page* 505.

Ghost of BUCKINGHAM. I died *for hope*, ere I could lend thee aid:

Buckingham's intention was to have regained that place in Richard's confidence and estimation, which he had formerly held. For this purpose, he raised considerable forces, and was on his way to join him, when most of his troops deserted him. In this helpless state he was made prisoner, and, without being suffered to plead his justification, was conveyed to the block. This is the sense which the text should convey, but a word in the verse is corrupt. We should read:

I died, *sore hope*, ere I could lend thee aid.

Thus, it is to the ghost of Buckingham an afflicting remembrance. In life, he hoped to have displayed his loyalty to Richard's cause; and that *sore hope* proved his destruction.

Scene III.—*page* 513.

K. Richard. Then he disdains to shine; for, by the book,
He should have *brav'd* the east an hour ago:

Mr. Steevens's idea of comparing the *finery* with which a tailor invests his customers, to the brilliant rays of the sun which embraces the earth, is, in my opinion, extremely weak, and too forced to prove a satisfactory elucidation. In fact, I think the Author's idea totally obscured by the word—*brav'd.*

At that part of the passage where Richard says—*by the book,* we would imagine he swore by the *Holy Writ:* but this is not the case; he alludes to the calendar, which he has been examining, to see at what hour the sun should rise. The passage, I am confident, originally read:

Then he disdains to shine; for, by the book,
He should have *brac'd* the east an hour ago:

His rays should have encircled the eastern hemisphere an hour ago: the allusion is to a cincture worn round the body.

It may be taken in another sense: The earth, relaxed by the night's dew, the sun should have *brac'd* by its cheerful rays.

King Henry VIII.

ACT I.

Scene II.—*page* 26.

Buckingham. I am the shadow of poor Buckingham;
Whose figure even this *instant* cloud puts on,
By dark'ning my clear sun.

This passage is evidently corrupt; but Dr. Johnson has attached error to the wrong word; he would read,—puts *out*; and Mr. Steevens—*pouts* on. The horizon is overspread with many clouds, and of various hues: a dark cloud certainly obscures Buckingham from royal favour, but *this instant* cloud seems to obscure all sense. Surely, the original read:

I am the shadow of poor Buckingham,
Whose figure even this *upstart* cloud puts on,

Thus, the allusion is directly pointed at the Cardinal. The confidence which the King formerly reposed in Buckingham being now transferred to Wolsey, Buckingham considers himself but the shadow of what he was; and that the Cardinal, who, though but as a cloud *upstarted* from the exhalations of a degenerate soil, is become the substance. Thus, as a cloud obscures the sun from the earth, so doth Wolsey obscure him from the sunshine of royal favour.

However confident that *upstart* is the original reading, we gain additional proof from Buckingham's own words, even in a preceding part of this scene, when, as if the

name of Wolsey were as poison to his lips, he avoids mentioning it:

——— "but this top-proud fellow,
(Whom from the flow of gall I *name not*, but
From sincere motions)"

The words, *upstart* and *instant*, are not much unlike in writing; particularly, if the down stroke of the *p* be not sufficiently long, it has the appearance of an *n*; the terminating syllable, *tart* and *tant*, have scarcely any difference.

SCENE II.—*page* 33.

Q. KATHARINE. ——— and it's come to pass,
That tractable obedience is a slave
To each incensed will.

Those who were formerly most submissive in their duty, are now, by the instigations of the disaffected, become violently riotous.

ACT II.

SCENE III.—*page* 77.

ANNE. Yet, if that quarrel, fortune,

Sir Thomas Hanmer reads—"That *quarreller*, fortune." This, certainly, has more meaning than the present text, but I do not think either correct. I read:

Yet, if that *queller*, fortune,

i. e. That *appeaser*, that *subduer*, fortune. Thus, fortune maintains two of her strongest attributes. As for the word, it is familiar. See Second Part of HENRY IV. Act II. sc. i. where Hostess Quickley calls Falstaff, a *man-queller*, and a *woman-queller*. And in TROILUS AND CRESSIDA—we have,—

"Come, come, thou boy-*queller*, show thy face;"

The transcriber begun to write *queller*, but his thoughts turned to the more familiar word—*quarrel.*

Scene III.—*page* 80.

Old Lady. You'd venture an *emballing*:

I believe we should read—*empaling*.

The Old Lady's meaning, though highly indecorous, is very obvious. See Mr. Ritson's note.

Scene III.—*page* 85.

Old Lady. How tastes it? is it bitter? *forty-pence*, no.

Neither *forty-pence*, nor *two-pence*, can give a rational meaning to this passage. However jocular the Old Lady may be, I think she should be better understood. The word—*bitter*, alludes to taste; must it not then be designed for the sense of tasting? I read:

How tastes it? is it not bitter *for thy sense*? No:

This is a rational question, and well understood, as being allusive to her good fortune.

For thy sense—Forty-pence, the sound is almost the same.

Scene IV.—*page* 91.

Q. Katharine. ——— What friend of mine
That had to him deriv'd your anger, did I
Continue in my liking? Nay, *gave* notice.

The Queen, wishing, on this particular point, to attract the attention of the King, calls him to a due observance of her conduct on such occasions. The text is corrupt; we should read:

——What friend of mine
That had to him deriv'd your anger, did I
Continue in my liking? Nay, *give* notice,

i. e. Nay, *give* attention.

SCENE IV.—*page* 91.

Q. KATHARINE. —— or my love and duty,

There is a gross error in this phrase; but which can be easily rectified by a slight transposition. Read:

——If, in the course
And process of this time, you can report,
And prove it too, against mine honour aught,
My bond to wedlock, my love and duty, *or*,
Against your sacred person, &c.

SCENE I.—*page* 95.

Q. KATHARINE. You have, by fortune, and his highness' favours,
Gone slightly o'er low steps; and now are mounted
Where *powers are* your retainers: and your words,
Domestics to you, serve your will.

A single letter has rendered this passage corrupt, and, consequently, inexplicable. We should read:

Where *towers are* your retainers: and your words,
Domestics to you, serve your will.

Thus, the invective is strongly aimed, and too plain not to be well understood by the haughty Cardinal. You have, (says the Queen,) through the blessings of fortune and the favours of the King, been rapidly advanced from a low state to that of the greatest influence; nay, so *highly* are you mounted, that *towers are at your command;* (alluding to his authority, that could send any person to the Tower,) and your words, as servants, immediately obey your orders: that is, judicial proceedings are never considered, but your words are, with silent submission, instantly obeyed.

SCENE II.—*page* 126.

WOLSEY. ——————I do profess,
That for your highness' good I ever labour'd
More than mine own; *that am, have, and will be.*
Though all the world should crack their duty to you,

This passage has received censure, and, indeed, most justly: no attempt, however, has been made towards its reformation, except by proposing the expulsion of the words—*that am, have, and will be:* and yet, by reading *aim* instead of *am*, and *has* for *have*, we obtain the Cardinal's meaning:

——————I do profess,
That for your highness' good I ever labour'd
More than mine own: that *aim, has*, and will be,
Though all the world should crack their duty to you,
And throw it from their soul.

Meaning: that the great *aim*, or object of his labours, has been for the good of his majesty; and that it will ever continue to be the same, though all the world should rebel against him.

The dot over the *i*, in the word—*aim*, being omitted, the compositor read *am:* this error induced the corrector to change *has* to *have;* thinking, that the Cardinal meant—I am, have *been*, and will be.

It, however, appears to me, that these errors induced the corrector or editor to make a transposition of two words; by the restoring of which, to their proper place, I am more perfectly convinced we recover the original reading:

——————that aim has, and will be
To you, though all the world should crack their duty,
And throw it from their soul;

By this arrangement, the measure of the verse will be found perfect: according to the present text, it exceeds its limits.

When a word or two, at the commencement of a line, break, the compositor frequently places them at the end, depending on memory to restore them.

Scene II.—*page* 187.

CHANCELLOR. ——— But we all are men,
In our own natures frail; and *capable*
Of our flesh, few are angels: out of which frailty,
And want of wisdom, you, &c.

Various emendations have been suggested to correct this passage: that recommended by Mr. M. Mason is, unquestionably, the best. The word *capable*, has certainly been either written or composed through mistake: for *capable*, read *culpable:* for *of*, read *oft;* and a pure sense is obtained:

——— But we all are men,
In our own natures frail; and *culpable*
Oft our flesh:—few are angels: out of which frailty,

Man is frail in his nature, and *often* renders himself *culpable* by his sensuality.

Scene III.—*page* 205.

MAN. When suddenly a file of boys behind them, *loose shot*,

Mr. Malone refers his readers to Vol. IX. p. 139, n. 4, for a proof, to justify the present text; and which he explains to mean,—loose, or random *shooters*. But, in my opinion, the boys, when they *delivered such a shower of pebbles*, threw them not at *random;* for, had they, the pebbles must have assailed those who *came to the broom-staff* with the Porter's man, as well as others of the mob who strove to get entrance. I am, therefore, convinced that the shower of pebbles were so well aimed, that the man was obliged to retreat: in his own words—"Was fain to draw *his* honour in." But *loose shot* is not the phrase:—I am certain we should read, *loose shod:* alluding to the very low order of which the mob was composed. He knew they were *loose-shod*, by the noise of their *wooden clogs*.

SCENE III.—*page* 205.

PORTER. These are the youths that thunder at a play-house, and fight for bitter apples; that no audience, but the Tribulation of Tower-hill, or the limbs of Lime-house, their dear brothers, &c.

That Dr. Johnson and Mr. Steevens are correct, in explaining the *Tribulation of Tower-hill* to mean a puritanical meeting-house, there is not a doubt on my mind; but Mr. Steevens's idea, that Shakspeare wrote, the *lambs* of Lime-house, I must negative.

Limbs mean, members—that is, members either of the body, of the community, or of the Christian church. Consequently, the *limbs*, (as the Porter facetiously calls them,) are the *members* of the *Lime-house* fraternity, and *dear brothers* of the *Tribulation of Tower-hill.*

In a similar manner, the word *limb* is often familiarly used, in speaking of gentlemen of the Law:—*He is a limb of the Law.*

Troilus and Cressida.

ACT I.

Scene I.—*page* 236.

Troilus. *Handlest* in thy discourse, O, that her hand,

Of the phrase—*Handlest in thy discourse*, I can make no hand; and my predecessors, (save Mr. Malone, who, by the bye, gives no illustration of it,) considered perfect nonsense; or at least, as Mr. Steevens observes, it forms part of two lines, the worst to be found in a degraded play. I think the passage can be amended, and brought nearer our Author's hand, by reading:

——— Thou answer'st she is fair;
Pour'st in the open ulcer of my heart
Her eyes, her hair, her cheek, her gait, her voice!—
Hand less in thy discourse,—O, that hand,

Thus, Troilus tells him to be less communicative of Cressida's perfections, and at the same moment, having used the word *hand*, it calls another beauty to his remembrance, which makes him break out afresh in his raptures of comparison.

Scene I.—*page* 237.

Troilus. ——— To whose soft seizure
The cygnet's down is harsh, *and spirit of sense*
Hard as the palm of ploughman!

I am not surprised that the spirit of this passage has not been understood; for, in my opinion, there is a

corrupt word in it, and the punctuation has materially injured the sense. I believe the Author wrote:

> ——— To whose soft seizure,
> The cygnet's down is harsh *in* spirit of sense;
> Hard as the palm of ploughman!

Thus, the cygnet's down is harsh to his feelings, in comparison to the softness of Cressida's hand: Ay, *harsh* (says the speaker) *as the palm of ploughman!*

Scene II.—*page* 241.

Alexander. ——— Hector, whose patience
Is, as a *virtue*, fix'd, to-day was mov'd:

Patience being a virtue, the *fix'd virtue* has nothing to do with the passage: We should read,—

> ——— Hector, whose patience
> Is, as a *vulture*, fix'd, to-day was mov'd:

Thus, the patience of Hector is compared to the *vulture*, which never *moves* from the object of its insatiate gluttony, until it has entirely devoured it. Prometheus, according to Fabulous History, was chained to Mount Caucasus, with a vulture preying constantly on his liver.

Scene III.—*page* 260.

Nestor. With due observance of thy godlike seat,
Great Agamemnon, Nestor shall apply
Thy *latest* words.

The words of Agamemnon, and to which Nestor alludes, are in Agamemnon's *latest* speech, and which are highly prized by Nestor, as they reveal the cause of the long-protracted war. The words are,—

> ——— "Why then, you princes,
> Do you with cheeks abash'd behold our works;
> And think them shames, which are, indeed, nought else
> But the protractive trials of great Jove,
> To find persistive constancy in men?
> The fineness of which metal is not found
> In fortune's love." &c.

As Nestor considers these words to issue from the source of wisdom, he will treasure them in his mind, and apply the information which they convey towards the regulating of his future actions.

SCENE III.—*page* 263.

ULYSSES. ——— And such again,
As venerable Nestor *hatch'd* in silver,

The compositor, from the word not being sufficiently distinct in the copy, *hatch'd* and brought forth an egregious blunder; and which blunder has brought forth three pages of learned notes. It is unnecessary to adduce argument to show the imbecility of the word *hatch'd;* the passage, when corrected, will prove Shakspeare's *unerring genius:*

——— And such again,
As venerable Nestor *harp'd* in silver,
Should with a bond, &c.

His eloquence, sweetly soft and harmoniously grand, operated on the sense of his auditors, as music produced by the fingers of experience from a *harp* strung with *silver strings.*

In the subsequent speech, the musical voice of Nestor is again complimented:

"We shall hear musick, wit, and oracle."

In defence of Dr. Johnson's opinion of this passage, I reluctantly refer the Reader to Mr. Malone's note.

SCENE III.—*page* 263.

ULYSSES. Should with a bond of *air* (strong as the axletree
On which heaven rides,) knit all the Greekish ears
To his experienc'd tongue.

A bond of air! This I profess beyond my comprehension: and how *air* is to become a solid body, and form a

bond, strong as the axletree on which heaven rides, is, I believe, beyond the powers of human wisdom. Our Author is styled, and justly too, the Poet of Nature; but, if this be natural, then has Nature, in this instance, exposed a figure to her favourite, as heterogeneous to physics as is the idea of—seeing a sound! And yet, Mr. Malone, in his note on this passage, observes, "With respect to the breath, or speech of Nestor, here called *a bond of air*, it is so truly *Shaksperian*, that I have not the smallest doubt of the genuineness of the expression." Well, let us see if it be so truly Shaksperian.

All must admit that the *axletree* of a carriage is either of *forged* or *cast steel*. The French word for *steel* is *acier;* in old French, *acyre*. Formely, the word *air* was spelt *ayre*. Now, look to the similarity of the letters which compose *acyre* and *ayre:* there is a *c* in one word which is not required in the other. Suppose, then, the word *acyre* to have been perfect in the manuscript, and with which word the person who read to the transcriber was unacquainted,—would he not, most probably, sound it *asayre?* Consequently, the transcriber, equally ignorant of the word which the passage required, wrote—a bond of *as ayre:* and thus, the proof-sheet came to the corrector, who expunged the superfluous *as*, and left the *bond of air*, or *ayre*, for critical animadversion.

Now, let us read the passage corrected, and I am bold enough to say, according to the Author's original text:

> And thou most reverend for thy stretch'd-out life,—
> I give to both your speeches,—which were such,
> As Agamemnon and the hand of Greece
> Should hold up high in brass; and such again,
> As venerable Nestor *harp'd* in silver,
> Should, with a bond of *acier* (strong as the axletree
> On which heaven rides,) knit all the Greekish ears
> To his experienc'd tongue.

If elucidation be necessary, it is merely to inform the Reader, that *acier* is the French word for *steel;* and, that the bond to knit all the Greekish ears should be as strong as the *axletree* on which heaven moves.

SCENE III.—*page 277.*

AGAMEMNON. ——— What trumpet? look *Menelaus.*

Mr. Steevens is certainly right, that *Menelaus* should be omitted, as prejudicial to the metre. In my opinion, the transcriber wrote *Menelaus* in the wrong place; and afterwards opposed it to the words which announce from whence the trumpet came.

AGAM. What trumpet? look.
MEN. From Troy.

Thus the measure is preserved.

SCENE III.—*page 278.*

ÆNEAS. But when they would seem soldiers, they have galls,
Good arms, strong joints, true swords; and, Jove's *accord*,
Nothing so full of heart.

The Commentators admit, that the phrase—and, Jove's *accord*, &c. is unintelligible. Mr. Steevens would read, Jove's *a god:* Mr. Malone, *Love's a lord:* and Mr. M. Mason, Jove's *own bird.* These seem all fancy figures, catching at sound, but in sense quite deficient. I believe our Author wrote:

———they have galls,
Good arms, strong joints, true swords; and Jove's a *core*,
Nothing so full of heart.

i. e. Jove *has a core*, but he is nothing so full of heart as they are: meaning, his heart is not so full of courage.

However convinced I may be that this was the Author's text, perhaps, the minute investigator of Shakspeare's Works, will be more firmly of my opinion, from the following passage, in Act V. sc. i. of this play:

ACHILLES. ——— "How now, thou *core* of envy?
Thou crusty batch of nature, what news?"

ACT III.

SCENE II.—*page* 354.

PANDARUS. ———let all *constant* men be Troiluses, all false women Cressids.

If *inconstancy* be not as much intended for Troilus, as *falsity* for Cressida, why should Pandarus require Troilus to say, *amen?* The speaker has just said—*If ever you prove false one to another:*—Surely, this implies the probability, that one may prove equally as *inconstant* as the other. I am persuaded, the error is not our Author's, and should, therefore, be corrected:

———let all *inconstant* men be Troiluses.

SCENE III.—*page* 356.

CALCHAS. ———Appear it to your mind,
That, through the sight I bear in things, *to Jove*
I have abandon'd Troy.

Dr. Johnson observes, on this passage, that the word is so printed, (Jove,) that "nothing but the sense can determine, whether it be *love* or *Jove*." He thinks the Editor read it *love;* and Mr. Steevens seems confident, that *love* is the true reading. In all the modern editions, the passage reads:

That through the sight I bear in things *to come*,

Calchas, while at prayer in the Oratory, received divine information, that Troy would be destroyed by the Greeks, and that it was the order of the gods that he should quit the Trojans, and become an ally to the Greeks. This he accordingly did; and, being well assured of the fate that awaited Troy, he had no merit in quitting his country, notwithstanding he left children, friends, and fortune; for personal safety, though a primary consideration with most men, was but secondary

with him, as the order he had received from Jove must be obeyed.

The divine information, then, that he received, having come from Jove, it is to Jove he alludes; but false punctuation shows the passage in a false light. The text says,—"to Jove I have abandoned Troy:" as though he said—*I have left the fate of Troy to Jove.* Any common soldier, who deserted and joined the Greeks, could have made the same observation. We frequently say—*I leave you to your fate;* but what that fate may be, is unknown to the person who thus deserts, perhaps, a friend. It will also be found, that Calchas boasts no prescience: he received verbal orders from the gods; those orders he has obeyed; and, though he has but merely done his duty, yet, the sacrifices that he made renders him an object of high consideration, and duly entitled to a liberal compensation. We should read:

> ———Appear it to your mind,
> That, *to* the sight I bear in things *through* Jove,
> I have abandon'd Troy.

Thus, by this transposition, his meaning is as clear as words can convey them; and the passage qualified to correspond with the quotation from Lydgate, as given by Mr. Malone.

> "He entred into the oratorye,—
> And besily gan to knele and praye,
> And his things devoutly for to saye,
> And to the god crye and call full stronge;
> And for Apollo would not tho prolonge,
> Sodaynly his answere gan attame,
> And sayd *Calchas* twies by his name;
> Be right well 'ware thou ne tourne agayne
> To Troy towne, for that were but in vayne,
> For finally lerne this thynge of me,
> In shorte tyme it shall destroyed be:
> This is in sooth, whych may not be denied.
> Wherefore I will that thou be alyed
> With the Greekes, and with Achilles go
> To them anone; my will is, it be so:—
> For *thou to them shall be necessary,*
> *In counseling and in giving rede,*
> *And be right helping to their good spede.*"

ACT IV.

SCENE I.—*page* 382.

PARIS. But we in silence hold this virtue well,—
We'll not *commend* what we intend to sell.

The present state of this passage admits of no defence: in fact, explication is impossible. I believe our Author wrote:

We'll *but* commend what we intend to sell.

As Paris does not intend to sell Helen, he will be silent on her perfections.

The word *not* has been frequently intruded for *but* in these plays.

SCENE II.—*page* 383.

TROILUS. ——— Sleep, *kill* those pretty eyes.

There is no great difficulty in accounting for the present error. The letter-case, (called the upper case,) in which the *k* has its compartment, is next to that of the *ſt*: these *sorts* frequently visit each other. We should read:

To bed, to bed: Sleep, *still* those pretty eyes,

The invocation is addressed to sleep, that sleep may *still*, i. e. may compose her eyes, and thereby free them from that glowing animation with which passion disturbs them; that every sense may be tranquillized, and that she may be lulled to that soft repose which infants, empty of all thoughts, enjoy.

SCENE II.—*page* 388.

ÆNEAS. Good, good, my lord; the secrets of nature
Have not more gifts in taciturnity.

This verse, through the carelessness of the compositor, has lost a word, which strips it of its greatest beauty. Mr. Pope reads,—

——— the secrets of *neighbour* Pander.

And Mr. Malone would read,—

——— the *secretest* of nature.

But, a most familiar phrase displays at once the original reading. I read:

> Good, good, my lord; the secret *springs* of nature
> Have not more gifts in taciturnity.

The *secret springs* of nature, which sets her wonder-working machine in motion, are not more gifted with taciturnity; for, they are so silent, that since the creation, their secrets have never been revealed to man.

The word *secret* being composed, the compositor added the *s*, thinking he had got *spring*, and thus made *secrets* and omitted *springs*.

ACT V.

Scene IV.—*page* 458.

Thersites. ——The policy of those crafty *swearing* rascals,—

Mr. Theobald's observations to prove the word *swearing* not authentic, in its present situation, are, in my opinion, perfectly just; but I do not think *sneering* the Author's word. I read:

> The policy of those crafty *swerving* rascals,—

Nestor and Ulysses used to stir up the emulation of Achilles, and consequently *swerved* from the principles of honour.

Swerving and *swearing* are so alike in writing, that a compositor, taking but a cursory view of his copy, might easily mistake one word for the other.

Coriolanus.

ACT I.

Scene I.—*page* 12.

Menenius. ——— I will tell you;
If you'll bestow *a small* (of what you have little,)
Patience, a while, you'll hear the belly's answer.

A small portion of a little, is well understood; but *to bestow a small of a little patience*, is rank nonsense. Had it read—*a small portion*, we might think the passage correct. I am certain the transcriber mistook the sound of the words; and that our Author wrote:

——— I will tell you;
If you'll bestow *us all* (of what you have little,)
Patience;—a while you'll hear the belly's answer.

The citizens were possessed of so little patience, that Menenius required it all.

Scene I.—*page* 23.

Brutus. The present wars devour him: he is grown
Too proud to be so valiant.

The idea which Dr. Warburton entertains of this passage seems very erroneous: the punctuation, I think, perfectly correct. The passage means:—His pride has grown in proportion much greater than his valour; and, in the present wars, he figures to himself such ideal greatness in his military capacity, that the very source (war) from which he derives his present greatness now devours him.

Scene II.—*page* 27.

Second Senator. If they set down before us, *for the remove*
Bring up your army;

We have got here the phrase of a cook, for that of a Senator, giving instructions to the general of an army. Dr. Johnson and Mr. M. Mason perceived an error in the passage, but neither, according to my apprehension, seem to have understood the Senator's meaning.

The object of Aufidius was, to have *taken in many towns*, so as to have secured necessary supplies of provision for his troops, and to have impeded the marches of the enemy towards Corioli; but in this he was defeated by the unexpected promptitude of the Romans. The orders, then, which he receives, is to leave Corioli to the defence of its garrison; and, should the enemy *set down before Corioli*, he is to concentrate all his forces, and to *remove to a greater distance*, where the enemy not seeing them, he shall be able to concert such measures as would effect their defeat. The text is evidently corrupt: we should read:

Let us alone to guard Corioli:
If they set down before us, *further remove*;
Bring up your army:

The transcriber's ear deceived him: *further remove* and *for the remove*, are nearly alike.

Scene III.—*page* 31.

Valeria. ——— What, are you sewing here? a fine *spot*, in good faith.

Valeria means amusement: We certainly should read:

——— a fine *sport*, in good faith.

The *r* dropped out in placing the pages for *imposition*, and, as the letters formed a perfect word, the corrector overlooked the error.

SCENE VI.—*page* 47.

MARCIUS. ——— if any fear
Lesser his person than an ill report;

The old copy has—*Lessen.* Mr. Steevens's idea of this passage is correctly just; but he should have corrected thus:

——— if any fear
Less in his person than an ill report;

The manner in which the error originated is obvious: the transcriber, from similarity of sound, made one word, instead of two; in which he changed the *i* into an *e.* We have repeated instances of such blunders.

SCENE VII.—*page* 48.

MARCIUS. ——— Please you to march;
And *four* shall quickly draw out my command,
Which men are best inclin'd.

I refer my Readers to the Commentators' elucidations of this passage, wherein they will find their defence of the *four* who were to make choice of soldiers for the enterprize: without farther preamble, I shall give the Author's reading:

——— Please you to march;
And *foes* shall quickly draw out my command,
Which men are best inclin'd,

Here we have a phrase worthy of this truly great soldier, and so well understood by his men, that every one who wished *to face the foe* would step forward: Thus, the *foes drew out the men who were best inclined* to oppose them, and the cowards, if any, remained.

The passage not being understood by the compositor, his sagacity made out the word *four;* which the corrector (it being a word) admitted.

SCENE VIII.—*page* 51.

AUFIDIUS. ——— *Wert* thou the *Hector*,
That was the whip of your bragg'd proginy,

Hector being a Trojan, was unconnected in any line of consanguinity with Coriolanus. But the text is corrupt. We should read:

——— *Wilt* thou *hector?*
That was the whip of your bragg'd proginy,

Meaning: *Wilt* thou rant or domineer over us with thy tongue? *That was the whip of your bragg'd proginy:* they could scold and bully with it much better than fight with their swords.

The transcriber seems to have written *hector* as a proper name; and the compositor thought it meant Hector, the famous Trojan.

ACT II.

SCENE I.—*page* 82.

BRUTUS. ——— holding them,
In human action and capacity,
Of no more soul, nor fitness for the world,
Than camels in their *war.*

Camels, at all times, are merely beasts of burthen: In their prime they are safe for riding, but in their decline not to be depended on. *War*, in its present state, is indefensible, nor can any sense be extracted out of it. We should read, as our Author, I am convinced, wrote:

——— holding them,
In human action and capacity,
Of no more soul, nor fitness for the world,
Than camels in their *wane;*

i. e. When they are old, and consequently useless. *War* was formerly spelt *warre:* the *n* was taken for *rr*, by the compositor.

SCENE I.—*page* 83.

SICINIUS. ——————This, as you say, suggested
At some time when his soaring insolence
Shall *teach* the people.

This is a strange error, and must be attributed to the compositor. The original certainly read:

——————This, as you say, suggested
At some time when his soaring insolence
Shall *stench* the people.

Alluding to his pride: and, according to the old saying, *He stinks with pride.* The *s* in the word *stench* not being sufficiently clear in the MS. the residue must have been mistaken for *teach:* the *n*, if carelessly formed, is not unlike an *a:* hence the error. Thus corrected, the text is familiar: The people will turn up their noses at him.

SCENE III.—*page* 105.

CORIOLANUS. Why in this *woolvish* gown should I stand here,
To beg of Hob and Dick, that do appear,

I have not been able to learn whether the Romans made gowns of wolf-skin. I believe, and think many will coincide with me, that our Author wrote:

Why in this *whorish* gown should I stand here,
To beg of Hob and Dick, that do appear,

Alluding to the *corrupt principles* of many who had worn the gown on similar occasions. The gown was as well known to the rabble of Rome, as one worn by a harlot who had not a second. In Act III. sc. i. Coriolanus says:

——————"Well, I must do't:
Away my disposition, and possess me
Some *harlot's* spirit;"

ACT III.

SCENE I.—*page* 134.

MENENIUS. One time will *owe* another.

By *owe*, I believe he means *own*. The allusion is, that a time for retribution will arrive, when the people must *own* their illiberal conduct.

In sc. ii. of this Act, *owe* is used for *own* in a similar manner; Volumnia says:

"Thy valiantness was mine; thou suck'st it from me;
But *owe* thy pride thyself."

SCENE II.—*page* 148.

VOLUMNIA. ——— waving thy head,
Which often, thus, correcting thy stout heart,

This passage is very corrupt, and for which, I believe, both the transcriber and compositor are to blame. I read:

——— *baring* thy head,
Which *softens*: thus, correcting thy stout heart,

Volumnia has just told Coriolanus, that he must hold his *bonnet* in his hand, and bend his knee to the people, in order to disarm their prejudice and resentment: and, as actions of humility often prove more efficacious than oratory, he must *bare his head*, *which*, says Volumnia, *will soften* them to mildness and moderation. Thus, his *bare head* corrects his *stout heart*.

That *baring* his head is the true reading, we have the authority of Coriolanus's words, in a subsequent part of this scene:

"Must I go show them my *unbarb'd sconce?*"

The turn of a *b* in writing, if brought too low, has much the appearance of a *w*; and the *r*, in the middle of a word, if not carefully formed, is not unlike a *v*:

thus originated the word *waving* for *baring*. In the word *softens*, the person who recited as the transcriber wrote, did not lay sufficient emphasis on the *s*, either at the beginning or termination of the word; and thus, *often* for *softens*.

SCENE III.—*page* 165.

CORIOLANUS. ——— Despising,
For you, the city, thus I turn my back;

A word is wanting, after Despising, to perfect the measure: I think critical judgment will admit the probability, that the pronoun *you* was omitted by some early Editor; and, most likely, in order to overcome what he deemed tautology, he disregarded the sense. I read:

——— Despising *you*,—
For you, the city, thus I turn my back;

Thus Coriolanus despises the citizens, and, on their account, despises the city. Mr. Steevens proposes to read—Despising *therefore*.

ACT IV.

SCENE I.—*page* 167.

CORIOLANUS. ——— the beast
With many heads butts me away.—

Rome, on account of its seven hills, is supposed to be the beast alluded to in the Apocalypse. This shows, that, in Shakspeare's time, the same sense was entertained of that part of the Revelations, which the enlightened have at present.

SCENE I.—*page* 169.

VOLUMNIA. ——— My *first* son,

Mr. Heath proposes to read—My *fierce* son:—I certainly think his correction just. We know not that Volumnia ever had a second son: besides, *fierce* corresponds with *wild*, as in a subsequent part of the speech.

SCENE I.—*page* 169.

VOLUMNIA. More than a wild *exposture* to each chance,

As the word *exposture* has no meaning, why not read *exposure?* The compositor, most probably, took up the *ft* type, (the *f* and *t* formed one type,) thus arose the error.

SCENE I.—*page* 175.

VOLSCE. You had more beard when I last saw you; but your favour is well *appear'd* by your tongue.

This is nonsense: we should read—*apparel'd*.

The Roman, being a traitor to his country, and a spy in the pay of the Volscians, was obliged, at times, to assume different disguises. Now, when the Volscian last saw the Roman, he wore a false beard, but, at present, that disguise has been laid aside: the Volscian, therefore, on recognizing him, says,—

You had more beard when I last saw you; but your favour is well *apparel'd* by your tongue.

Meaning: If your chin be not well furnished, your tongue is; or, I know you by your voice.

SCENE V.—*page* 188.

AUFIDIUS. ——— Worthy Marcius,
Had we no quarrel else to Rome, but that
Thou art thence banish'd, we would muster all
From twelve to seventy; and, pouring war
Into the bowels of ungrateful Rome,
Like a bold flood *o'er-beat*,

I should think it requires very little argument to convince, that the Author wrote:

——— and pouring, war
Into the bowels of ungrateful Rome,
Like a bold flood *o'er-bear't*,

Like the impetuous force of a flood that overpowers every thing that would obstruct it.

In the next scene of this Act, we have this figure strengthened by the messenger, who says,—

——— "Caius Marcius,
Associated with Aufidius, rages . .
Upon our territories; and have already
O'er-borne their way, consum'd with fire, and took
What lay before them."

SCENE V.—*page* 208.

AUFIDIUS. ——— So our virtues
Lie in the interpretation of the time:
And power, unto itself most *commendable*,
Hath not a tomb so evident as a chair
To extol what it hath done.

I certainly think we should read:

And power, unto itself most *condemnable*,
Hath not a tomb so evident as a chair
To extol what it hath done.

That power which condemns itself more than it is condemned by others, proves its modest worth; nor can any monument blazon its virtues equal to the *seat* wherein it formerly administered justice.

SCENE V.—*page* 209.

AUFIDIUS. One fire drives out one fire; one nail, one nail;
Rights by rights *fouler*, strengths by strengths do fail.

The transcriber seems to have made a foul error here: We should read:

Rights by rights *founder*, strengths by strengths do fail.

One right is good until a better is established, and then, that which is feeble, *founders*:—i. e. sinks to the bottom.

SCENE V.—*page* 215.

COMINIUS. ———What he would do,
He sent in writing after me; what he would not,
Bound with an oath, *to* yield to his conditions:

Some of my predecessors would entirely change the sense of this passage by their proposed emendations; and Mr. Malone is of opinion, that two half lines have been lost: however, with due deference to these opinions, the changing of one letter removes all obscurity, and restores the original reading:

———What he would do,
He sent in writing after me; what he would not,
Bound with an oath: *so* yield to his conditions:—

Cominius, being dismissed by Coriolanus, receives, immediately after, written conditions, stating what he (Coriolanus) *would do;* but, *what he would not do*,—that is, what Rome solicited—*he confirmed with an oath, not to do.* Convinced, then, that the inflexibility of Coriolanus cannot be overcome by any terms proposed by the Romans, Cominius positively asserts, that farther application is unnecessary, and therefore recommends Rome to submit to the written conditions.

The same conditions, Coriolanus, for the love he bears Meninius, offers again. See sc. iii. of this Act:

———"Their latest refuge
Was to send him: for whose old love, I have
(Though I show'd sourly to him,) once more offer'd
The first conditions," &c.

It appears to me that some early Editor, to avoid tautology, changed the word; for the repetition is found at the commencement of the sequent verse: but this is easily overcome, by the pause required after the colon; and it were better to have tautology than nonsense.

Julius Cæsar.

ACT I.

Scene II.—*page* 265.

Brutus. Set honour in one eye, and death i'the other,
And I will look on both indifferently:
For, let the gods so speed me, as I love
The name of honour more than I fear death.

However familiar Dr. Johnson has thought this passage, yet, in my opinion, the meaning of Brutus did not meet his usual penetration.

In saying,—*Set* honour *in one eye, and death i'the other*, Brutus means, that *honour* (dignity) and death are equally indifferent to him; but when he says,—

For, let the gods so speed me, as I love
The name of *honour* more than I fear death—

he means *honour*, (virtue,) and that he prefers a virtuous name more than he fears death. In other words, that, to gain a virtuous and honourable name, he would not think the purchase dear though it should cost him his life.

Scene II.—*page* 267.

Cassius. ——————Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone.

I do not think this passage has any allusion to the Olympic games, as so warmly supported by Dr. Warburton, but simply to the conquests of Cæsar. Cassius

is surprised that a man of Cæsar's weak temperament, (for he considers him weak both in mind and body,) should have all the honours of victory, when other Roman warriors were equally, if not more entitled to them, for their military achievements. See the words of Ventidius, in *Antony and Cleopatra*, Act III. sc. i.

> "Cæsar, and Antony, have ever won
> More in their officer, than person."

Though he means Augustus Cæsar, yet the allusion holds good.

The epithet—*majestic world*, seems to mean, the different powers to whom Cæsar dictates laws.

Scene III.—*page* 284.

> Casca. Be factious for redress of all these griefs;
> And I will set this foot of mine as far,
> As who goes farthest.

The explanations given by Dr. Johnson and Mr. Malone to this passage have equally a share in its true meaning: *activity* is required, and so is *a faction;* but to embody a party would, I imagine, be attended with dangerous consequences. The meaning I extract from the text is,—Be vigilant; sound the minds of the people; speak our common griefs; and, if you find partizans equally anxious as we are to seek redress, I will be as forward in the cause as the most violent.

ACT II.

Scene I.—*page* 310.

> Portia. ——————— Dwell I but in the suburbs
> Of your good pleasure? if it be no more,
> Portia is Brutus' harlot, not his wife.

Portia compares the heart of Brutus to an enclosed city, wherein, if she dwells not, she considers herself

as merely an object of dalliance for his amorous moments; and that, without his confidence, she is as far removed from his heart as is the house of a courtezan from the city. It would seem that, in some states, the courtezans' houses were only permitted in the suburbs. See MEASURE FOR MEASURE, Act I. sc. iii. where the Bawd speaks of the proclamation issued by Angelo:

BAWD. "But shall all our houses of resort in the suburbs be pull'd down?
CLOWN. To the ground, mistress."

SCENE II.—*page 320.*

DECIUS. This dream is all amiss interpreted;
It was a vision, fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bath'd,
Signifies that from you great Rome shall suck
Reviving blood; and that great men shall press
For tinctures, stains, relicks, and recognizance.

Decius, in his interpretation of this dream, makes it bear a two-fold signification: that which he gives to Cæsar and Calphurnia, he dresses in words to work on their credulity, though he knows the same words will prove its verification. The first interpretation, as supposed to be understood by Cæsar, is this,—*Your statue spouting blood in many pipes*, &c. denotes, that great Rome shall flourish under your government: so renowned will be your name, the greatest potentates shall press for, or endeavour to possess, your writings, (tinctures and stains of various colours were used in the ancient manuscripts,) and every article that can be preserved, as having belonged to you, shall be considered as sainted relics, and retained as monuments of your superior knowledge and glory. Had Decius insinuated—*tinctures*

and stains, (as observed by Mr. Malone,) to mean *handkerchiefs dipped in blood, as in the case of martyrs,* it must have awakened fears in the breast of Cæsar, and induced him to credit the explanation given by Calphurnia.

The true interpretation, according to the words of Decius, means: That *the statue of Cæsar spouting blood in many pipes,* are the wounds which Cæsar's body shall receive: *In which so many smiling Romans bath'd:* the exulting conspirators who intend to assassinate him. See the words of Brutus when the murder is perpetrated:

> ——— "Stoop, Romans, stoop,
> And let us bathe our hands in Cæsar's blood
> Up to the elbows."

From you Great Rome shall suck reviving blood: i. e. By his fall, Rome shall revive and flourish: *Great men shall press for tinctures,* &c. The conspirators who shall press around him, and tinct their swords by plunging them into his body: *The stains,*—his blood with which they will stain their hands: *The relicks,*—his remains, which shall be exposed in Rome as the triumph of the conspirators: *And cognizance,*—the knowledge of the fatal deed which future ages shall record to all the world.

ACT III.

SCENE I.—*page* 345.

ANTONY. O pardon me, thou piece of bleeding earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times,
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophecy,—
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue;—
A curse shall light upon *the limbs* of men!

On comparing the different opinions to which this extraordinary malediction has given rise, I find such a degree of uniformity in making it a general, nay, a perpetual calamity, that, in a moral light, its presumption renders the passage, either in the present state, or even according to any proposed amendment, totally unfit in representation. Bishop Warburton says, we should read, *the line of men*:—surely, *the line of men*, means, *succession of the human race;* and would be too daring to come from Antony! By the fall of our first parents, the race of man received an awful and irrevocable curse; and for man to prophesy an additional malediction for the assassination of an individual, carries imagination beyond every limit of poetical licence and stage propriety. Sir Thomas Hanmer reads—*kind of men.* The complexions and principles of men differ widely; but, as the Commentator particularizes no class, the curse becomes almost general. Dr. Johnson reads—*the lives of men!* Here, again, all mankind are comprised in the curse: but the Doctor makes a second attempt on this passage, and not so unsuccessfully; he proposes to read—*lymms*, (a word which he has not introduced into his Dictionary) and, by *lymms* of men, he means—*blood-hounds!* Now, though it is not Shakspeare's phraseology, yet, had he pointed out the blood-hounds, the malediction had its bounds; for, I am certain, the curse had very confined limits, and that the passage originally read:

A curse shall light upon *these imps* of men!

Thus, the curse is confined to the conspirators for whom it was designed, and which, by a strange fatality, was verified in the judgment which did *light upon* them at Philippi, where Augustus Cæsar and Antony defeated the army of Brutus. But we have a convincing proof, in the two first lines of this speech, that Antony limited the curse to the conspirators: he says,—

Oh pardon me, thou piece of bleeding earth,
That I am meek and gentle with *these butchers!*

And again:

Woe to *the hand* that shed *this costly blood!*

Here the words—*these butchers*, perfectly correspond with *these imps;* and clearly demonstrate that the pronoun *these* should be used to limit the objects of Antony's malediction.

The epithet *imps*, is frequently used by Shakspeare, and the manner in which the error took place is obvious; the transcriber omitted an *e* in the word *these;* the *s* was mistaken for an *l* by the compositor, and which he joined to the word *imps*, thereby making it *limps;* the wise corrector changed the *p* for a *b*, and thus, *the limbs of men* were included in the curse.

Scene II.—*page* 360.

Antony. I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me publick leave to speak of him.
For I have neither *wit*, nor words, nor worth, &c.

The questionable word in this speech is *wit*, (old copy *writ.*) Mr. Malone's arguments in favour of the word *writ*, is, in my opinion, perfectly just, and to which I beg leave to add the following remarks.

In this part of Antony's speech, he artfully intends to contrast his own inferiority with the brilliant abilities of Brutus; for, having seen how far artful eloquence had operated on the minds of the populace, he considers that a seeming depreciation of his own talents, and an acknowledgment of the superior literary abilities of Brutus, will operate best on the hearts of his auditors, and influence them to believe that it is not oratory that has roused their sensibility, but the wrongs they feel in the murder

of Cæsar, and which calls forth their revenge. For this object, he appears the plain unlettered man, and says,—

> I am no orator, as Brutus is;
> But, as you know me all, a plain blunt man, &c.

After this mock modesty, and which he knows will prove his best panegyric, he continues,—

> For I have neither *writ*, nor words, nor worth, &c.

i. e. *I have neither writ, to stir men's blood,* nor have I words, nor worth, &c. Now, by the word *writ*, Antony means, not a *written speech*, as Mr. Steevens interprets it, but that, as an unlettered man, he cannot boast those mental endowments so conspicuous in Brutus, who was celebrated both as an orator and a writer; as though he said—*I am no* author, *as Brutus is.*

The word *wit*, as in the text, define it as you will, cannot produce a reasonable effect: if considered according to its old signification, it takes from Antony all common understanding; and I am certain its modern acceptation speaks not propriety on so solemn an occasion. These considerations induce me to think the word *writ* should be restored.

ACT V.

SCENE I.—*page* 397.

CASSIUS. The posture of your blows *are* yet unknown;

Mr. Steevens is perfectly correct in his observation.—Such an error as the present may, with propriety, be attributed to the compositor. We certainly should read:

> The posture of your blows *is* yet unknown!

Antony and Cleopatra.

ACT I.

Scene I.—*page* 9.

Antony. Let Rome in Tiber melt! and the wide arch
Of the rang'd empire fall!

The *wide arch*, the triumvirate government, which connects or unites the many states subject to Rome. At this period, Cæsar held Sicily and Africa; Mark Antony, Gaul, and some of the eastern provinces; and Lepides, Spain;—all *ranged* under one form of government. An arch is composed of three constituent parts; so was the triumvirate government; and which, for aught that Antony cares, may disunite and fall, so that he enjoys the love of Cleopatra.

Scene I.—*page* 10.

Antony. There's not a minute of our lives should stretch
Without some pleasure *now*: What sport to-night?

We should certainly read:

There's not a minute of our lives should stretch
Without some pleasure *new*:

Or, by changing the punctuation, thus:

Without some pleasure: Now, what sport to-night?

Shakspeare, I am convinced, never gave the text as at present exhibited.

SCENE II.—*page* 13.

CHARMIAN. ——— O, that I knew this husband, which, as you say, must *change* his horns with garlands!

Few passages in these plays have occasioned more labour to correct and illustrate than this. I refer my readers to the notes in Johnson and Steevens' edition, and merely give my opinion, that our Author wrote:

——— O, that I knew this husband, which, as you say, must *chain* his horns with garlands!

To form a wreath, the flowers must be interwove; and, when the wreath is attached to each horn, being then suspended by the two extremes, it droops in the centre, and forms a festoon, like a *chain* suspended from the neck. I have seen a print or painting of a bull thus decorated with a wreath, or chain of flowers, suspended from horn to horn; and which, if I mistake not, was a conspicuous object in some grand pageant. Thus, then, the flowers form a *chain*, and with which Charmian expects to see her husband's brows adorned: meaning thereby, that though her own conduct might not be the purest, yet, that her husband's brows would be decorated with the wreath of a victorious warrior.

The word *chain* was formerly spelt *chaine*, an *i* for a *g* corrects the error.

The Critic, who thinks that a *wreath* cannot be termed a *chain*, will find his doubts removed, by referring to the book of Exodus, ch. xxviii.

SCENE II.—*page* 31.

ANTONY. And get her *love* to part.

His arguments shall reconcile her love to the necessity of his departure. The text is certainly correct:—the word *leave*, as recommended by Mr. Malone, would display too much pusillanimity for the hero.

SCENE III.—*page* 37.

CLEOPATRA. ——— Can Fulvia die?

This is, in my opinion, a high compliment paid to Antony. The artful Queen would impress on his mind, that one who had a legal claim to his love should have been more than mortal.

SCENE III.—*page* 40.

CLEOPATRA. O, my oblivion is a very Antony, &c.

What Cleopatra's anxiety would express, agitation obliterates. Thus distracted, she compares her memory to the unfaithfulness of Antony, who, when absent, will, as she imagines, forget her, as he seems to have forgotten Fulvia: under this conviction, she considers herself as totally deserted by him.

SCENE V.—*page* 55.

ALEXIS. ——— So he nodded,
And soberly did mount a *termagant* steed,

Old copy—*arm-gaunt*. However judicious the present reading may have appeared to Mr. Steevens, there are three reasons which induce me to think *termagant* not the Author's word. First, it confounds the harmony of the verse, and makes it exceed due measure: secondly, *termagant* is only applied to a female; and though a violent or fiery mare might be called a *termagant*, yet the epithet would scarcely be used in speaking of the charger, or *war-horse* of Antony, who, in JULIUS CÆSAR, Act. V. sc. i. thus describes his steed:

"It is a creature that I teach to fight,
To wind, to stoop, to run directly on;
His corporal motion govern'd by my spirit."

And, thirdly, no transcriber could be so mistaken in the familiar termination of *gant*, or words ending in *ant*, as to insert a *u* to make it *gaunt*, unless the word had absolutely that sound; for there is not only the *u* to be inserted, but the *a* must also be transposed: we might as well expect to meet *elegaunt* for *elegant*. Now, to form the word *termagant* out of *arm-gaunt* is impossible: it requires *te* at the commencement of the word: the *a* must then be transposed, and the hyphen (which denotes that the original was a compound word) must be expunged, as also the *u* in *gaunt*.

With these considerations for my defence, I shall propose a word, which I believe to have been the original, and which only requires a *w* for an *m* to make it perfect. I read, as I believe our Author wrote:

> ——— So he nodded,
> And soberly did mount a *war-gaunt* steed,

A *war-gaunt steed* speaks, in every respect, a highly-spirited steed; one that had been hard fed (as sportsmen call it) with well-dried oats; free from that full barrel peculiar to draft-horses, and such as are fed on grass, or soft food: but Antony's steed was, as a *thorough-bred* stallion, deep before, and *gaunt*, or drawn up in the flank, which is considered not only a beauty, but denotes action. A hunter or racer would look very curious, if introduced upon the turf with a drooping belly, like a brood-mare; and, surely, a charger can neither lose its vigour nor spirits, when hard feeding and good exercise cause the desired effect—a handsome shape, good wind, and activity. Besides, look to the word *war-gaunt*, how corresponding it is to the warrior and his steed.

We have a number of compound words in these plays commencing with *war*, such as war-proof, war-worn, &c. See HENRY V. p. 369, 420, also Act IV. Chorus.

The *w* is frequently a *scarce sort* with printers; and when the compositor has not any of them in his case, he puts an *m* in place of it, the *m* being of the *same body*.

Now, not recollecting that he had done this, the proof read—*mar-gaunt*, and the reader, judging that the *m* was transposed, marked it to read *arm-gaunt:*—thus the error seems to have originated.

ACT II.

SCENE I.—*page* 59.

POMPEY. ——— But all the charms of love,
Salt Cleopatra, soften thy *wan'd* lip!

In the old edition—"Soften thy *wand* lip." This, undoubtedly, is the true reading: the substantive *wand* is used as an adjective, and alludes to magic; the meaning whereof requires no difficulty to solve.

Pompey, dreading the experience and powers of Antony, ardently wishes that he may remain at the court of Cleopatra: To influence this, that Antony's reason may be overcome by beauty, he invokes that the charms of love may never decay in Cleopatra, but continue to hold sway over Antony's heart: that her *wand lip*, i. e. her *magic lip*, may, like the influence of a *wand*, subdue his better reason; and that, to her seductive words and *amorous kisses, witchcraft may join with beauty, and lust with both to detain him.* The word seems particularly well applied; therefore, according to the old edition, we should read:

——— But all the charms of love,
Salt Cleopatra, soften thy *wand* lip.

The passage being wholly misunderstood by my predecessors, Dr. Johnson would read—*fond*, or *warm;* observing, that if *wand*, be let to remain in the text, it is either a corruption of *wan*, the adjective, or a contraction of *wanned:* so that, according to this idea, the beautiful Cleopatra is made to have a pale lip! Mr. Steevens

would read—*waned* lip: *i. e.* decreased like the moon! and Dr. Percy is also for the *wan* lip. It remains for the Critic to decide.

SCENE II.—*page* 64.

ENOBARBUS. ——————By Jupiter,
Were I the wearer of Antonius' beard,
I would not shave to-day.

The witty Enobarbus knows his own meaning, whether Lepides understands him or not. His allusion, however, seems to have been veiled from my predecessors.

Lepides knows very well the violence of Antony's temper, and dreading that the hauteur of Cæsar will inflame it, wishes Enobarbus to advise him to *soft and gentle speech;* but Enobarbus, knowing that Antony's political conduct is free from reproach, wishes him to act with becoming dignity, and support his cause: for which purpose, he would not have Antony curb the passion he knows him to be in, but resist with boldness the authoritative dictates of Cæsar: and, therefore, *were he the barber who is accustomed to shave Antony,* he would not venture to shave him that day; for Antony's looks and passion must so alarm him, that, trembling with fear, he might give him a serious cut, which, in Antony's present temper, would draw on him severe chastisement.

Enobarbus plays on the word *wearer:* The barber *wears* down the beard with his razor.

SCENE II.—*page* 67.

CÆSAR. Your wife, and brother,
Made wars upon me; and their contestation
Was *theme* for you, you were the word of war.

The war made against Cæsar, by Fulvia and Antony's brother, could be no agreeable *theme* for him; but

rather the contrary, for Antony, in the subsequent speech, says, that wars made against Cæsar, he considers as wars made against himself. Therefore, it is impossible to obtain the desired sense out of the passage in its present state. I am certain the word *theme* has been introduced by mistake of sound, and that our Author wrote:

> ——— and their contestation
> Was *ta'en* for *your's*,—you were the word of war.

Thus, the sense is most familiar. The public very naturally imagined, that the wife and brother of Antony would never have dared to wage war against Cæsar, unless they were stimulated to it by Antony; therefore, he was the *word of war: i. e.* it went more in his name: it was considered as Antony's war against Cæsar, more than the war of those who brought their powers against him.

SCENE III.—*page* 70.

ANTONY. ——— If you'll patch a quarrel,
As matter whole you have *not* to make it with,
It must not be with this.

The original copy reads—"*As matter whole you have to make it with:*" and which I think perfectly correct.

Antony says, *If you'll patch a quarrel*, i. e. make it a patch'd piece of business, when *you have the matter*, (the means) *in your power to make it whole with, it must not be with this:* meaning, it must not be with this that it can be made whole. The matter that he has in his power *to make it whole with*, is, to accept Antony's asseveration, that he was in no measure privy to, or concerned in the war.

According to the present text, Antony tells him, that he, (Cæsar) has *not* any matter in his power that can ever repair the breach, or make whole again the confidence and friendship which formerly subsisted between

them; therefore, Cæsar may act as he pleases, they must remain at enmity.

The negative adverb, introduced by Mr. Rowe, as an emendation, should, in my opinion, be expunged.

Scene II.—*page* 74.

Enobarbus. Go to then; your considerate stone.

This line is deficient in metre, and consequently defective in point of sense: for which we may blame the transcriber; no doubt our Author wrote:

Go to then; *you're* considerate *as* stone.

Enobarbus means not himself, as my predecessors have imagined; but, from the freedom which his age and situation give him with Antony, he retorts on him rebuke for rebuke, by telling him, to recommence the dispute which had partly subsided by his apology, and the intercession of Mecænas. *Go to then*, meaning—*Ay, begin again*; or, *get on as you like*. The latter part of the verse, as corrected, perfects the sense: *you're* considerate *as* stone, meaning: *you have no more consideration than a stone.*

The comparative particle, by its terminating with *s*, and the following word commencing with the same letter, was lost to the transcriber.

Scene II.—*page* 81.

Enobarbus. Her gentlewomen, like the Nereides,
So many mermaids, tended her i' the eyes,
And made *their* bends adornings:

As nearly eight pages of small print have been employed to elucidate this passage; it were an unpardonable trespass on the reader to increase the notes, could I not, with confidence, (though at the same time with the utmost respect for those eminent characters, who have

attempted its illustration, declare their respective opinions quite erroneous.

Cleopatra is supposed to be on the bosom of the deep; the sea nymphs, to testify their duty, (by attending her,) are imagined to await on each side her commands. But, to give these nymphs a place on board the barge where they could display themselves to effect as mermaids, has not been considered by my predecessors, and in this the ingenuity of the Author is conspicuous. To bring the reader, then, to a just conception of the passage, I must describe the place whereon the gentlewomen, who represented *so many mermaids*, were stationed.

All vessels, from a barge to a first rate man of war, must have what is termed *bends:* the *bends* are the chief support of a ship's sides, and form a kind of belt or zone of heavy plank. In proportion to the size of the vessel, the *bends* are elevated above the keel; but in such a vessel as a barge, when she glides upon the deep, her *bends* would not be, perhaps, more than a foot above the water. Exclusive of the strength a vessel receives by means of the *bends*, they are of great service to the sailors, who frequently stand on them when regulating the rigging, or when heaving the lead for soundings. In pleasure barges, a sort of strong moulding, to give more room, is often attached to the *bends;* and in the royal yacht, at Deptford, upon the *bends*, is formed a narrow gallery, which is *adorned* with several pieces of statuary, carved in wood; perhaps, after the manner of the ancients.

Having thus made the reader, in some measure, acquainted with the *bends*, I shall now point out the *eyes*, where the mermaids *tended*. Immediately over the *bends*, perhaps not more than an inch, are what is termed the *chain-plates;* these are pieces of plank, which have more than double the projection of the *bends;* they are the support of the rigging, and are connected by ropes which run through the *eyes*, or, as they are more com-

monly called, the *dead eyes:* they are round blocks of wood, with three holes in each, and upon which the bearing of the ropes depend that help to support the mast: In short, the rope ladders, and all the tackling, have some connection with this part of the vessel.

The *bends* and *eyes* thus described, (though I must acknowledge but rather imperfectly,) it now only remains to say, that on the *bends* of Cleopatra's barge stood her gentlewomen; and, to give effect to the scene, they were habited so as to appear as mermaids: To the waist, as we must suppose, they were uncovered, their hair gracefully playing on their bosoms, and a sort of painted work, to imitate the lower parts of the mermaid, enveloped the body of each lady, while, that part which appeared as the tail, floated: Thus, as the barge sailed along the river Cydnus, Cleopatra's gentlewomen, *as so many mermaids, tended her i'the eyes,* (for there they held by the rigging, connected with the *eyes,*) *and made the bends* (whereon they stood) *adornings*: i. e. they adorned the *bends*, which, otherwise, would have remained devoid of ornaments.

However, there appears an error in the text, which, I suppose, took place from the difficulty of this seemingly abstruse passage. We should read:

And made *the* bends adornings.

To this, I have only to add, that, "At the *helm* a seeming mermaid steers," and, according to Sir Thomas North's translation of Plutarch, *her gentlewomen, like the nymphs Nereides, tended the tackles and ropes of the barge.*

Scene III.—*page* 93.

Soothsayer. 'Would I had never come from thence, nor you
Thither!

The Soothsayer wishes that he had not quitted Egypt, and includes in the same wish, that Antony *had never been there;* for, if Antony had never been in Egypt, the Soothsayer had never quitted his country.

SCENE III.—*page* 93.

SOOTHSAYER. ——— I see't in
My motion, have it not in my tongue;

By *motion*, the Soothsayer means his intellectual powers; he perceives that the influence of divination is abated in him.

SCENE V.—*page* 100.

CLEOPATRA. *Ram* thou thy fruitful tidings in mine ears,

Though *Ram* speaks great impatience, I believe we should read *Rain;* the dot being omitted over the *i*, the word *Ram* was conspicuous: besides, we cannot think Shakspeare would *ram* so vulgar a phrase into the mouth of Cleopatra.

SCENE V.—*page* 107.

CLEOPATRA. O, that his fault should make a knave of thee,
That art not!—What? thou'rt sure of't?

These distracted breaks totally pervert Cleopatra's meaning. The old copy reads,—

"*That art not what thou'rt sure of;*"

This reading, I think, is perfectly correct.

The conduct of Antony has made a knave of the messenger, because his intelligence has robbed Cleopatra of happiness: consequently *he is not* the messenger of good news, and which *he is sure of;* therefore, as the

merchandize he has brought from Rome is *bad news*, the same shall prove his ruin. The old reading should be restored.

SCENE VI.—*page* 111.

POMPEY. ——————with which I *meant*
To scourge the ingratitude that despiteful Rome
Cast on my noble father.

By the word *meant*, Pompey is made to speak like one already conquered; and that, had he been victorious, such was his determination, could he have effected it. This is certainly erroneous, for though he has received overtures, he has not as yet acceded to them: he has the *means* yet in his power, and until a treaty be concluded, his *intentions* remain the same. I am certain we should read:

——————with which I *mean*
To scourge the ingratitude that despiteful Rome
Cast on my noble father.

Thus, he displays a fixed determination, unless a treaty correspondent with his wishes be ratified.

The *t*, in the word *To*, which follows, was joined in sound to *mean*, and thus arose the error.

SCENE VII.—*page* 120.

ANTONY. Thus, do they, sir: they take the flow o'the Nile
By certain scales i'the pyramid;

Theophrastus mentions, that the Nile was formerly marine: It is mentioned by Seneca, that in the tenth and eleventh years of Cleopatra's reign, the waters of the Nile ceased their accustomed overflow: from this uncommon revolution was predicted the fall of two powerful sovereigns, which was eventually fulfilled in the overthrow of Antony and Cleopatra.

Scene VII.—*page* 126.

Enobarbus. Drink thou; increase the reels.

Menas has, in the preceding speech, wittily answered Enobarbus, by saying, *that the third part of the world was drunk:* To this, Enobarbus as wittily retorts, *that since there is exactly a third part of the world drunk, he must drink to become drunk also, that more than a third part should be in the same state.*

To *increase the reels*, alludes to the *reeling* or staggering of a drunken man.

In Romeo and Juliet, Friar Laurence, in comparing *flecked darkness to* a drunkard, uses the same word:

"And flecked darkness like a drunkard *reels*
From forth day's path-way," &c.

I should have deemed an explication of this passage unnecessary, but that Mr. Steevens imagines the original to have received some injudicious alteration, and proposes to read:

"Drink thou, *and grease the wheels.*"

Scene VII.—*page* 128.

Come, thou monarch of the vine,
Plumpy Bacchus, with pink eyne:

Dr. Johnson's explanation of *pink eyne*, (a small eye) seems perfectly correct. Bacchus is represented as uncommonly lusty; and surely, the fatter, or more bloated the countenance, the smaller the eyes appear. The sensation which makes a drunken person reel, proceeds from the head; which, in some measure to avert, nature inclines one to half-close the eyes. As for the example given by Mr. Steevens of the Drunken Clown, in Marius and Sylla, it cannot strengthen his argument, that *pink*

eyne means—*red eyes;* that is, eyes inflamed by drinking: for, we can scarcely imagine that the Drunken Clown resorted to a *looking-glass to take a peep at himself in that state*, though we may naturally conclude, that, from the effects of liquor, he felt his eyes closing.

ACT III.

SCENE III.—*page* 138.

ENOBARBUS. That year, indeed, he was troubled with a rheum;
What willingly he did confound, he wail'd:
Believe it, till I weep too.

There appears nothing in this passage to sanction Mr. Steevens's opinion, that Antony's tears were *tears of joy*. He certainly was well pleased *at confounding* the conspirators, by totally overthrowing their measures; but when he saw the noble Brutus, who had formerly been his friend, bathed in blood, and nature extinct in him, a remembrance of his virtues called up the finer feelings, and he wept for a friend.

Enobarbus thinks that Agrippa may doubt the piety of Antony's tears: to remove this doubt, he tells him to *believe it until he sees* him *weep*, and which, as he conceives, is incompatible with his nature; therefore, until that takes place, he must credit the sincerity of Antony's tears. Enobarbus thinks himself formed of such impenetrable stuff, that tears might as readily be seen to drop from the sun as from his eyes.

SCENE IV.—*page* 146.

ANTONY. ——— The mean time, lady,
I'll raise the preparation of a war
Shall *stain* your brother;

As I can only repeat the same reasons observed by my predecessors, for thinking the word *stain* an error, I

refer the Reader to the notes in Johnson and Steevens's edition.

Plutarch says, That Octavius, understanding the sudden and wonderful preparations of Antony, was *astonish'd* at it, &c. Assuredly, our Author wrote:

> I'll raise the preparation of a war
> Shall *stun* your brother;

The word *stun* is very familiarly understood to mean, *astonish:* Thus, Cæsar cannot be disgraced, nor the feelings of Octavia particularly wounded; it also corresponds with the extract from Plutarch; and, in point of sound, and characters in MS. the words *stun* and *stain* are nearly similar.

Mr. Theobald reads—*strain*, which I think very strained, indeed. Mr. Malone thinks a line has been lost!

SCENE VI.—*page* 155.

> CÆSAR. ———*Best* of comfort;
> And ever welcome to us.

The alteration made by Mr. Rowe—*Be* of comfort, though rejected, afforded a more familiar conception of the passage than the elucidations tortured out of the present text: If we are to judge from the dissatisfaction testified by Cæsar, at the private manner in which Octavia travelled, and the wound he feels for having bestowed her on an unworthy object, her appearance, at this juncture, could not prove, in any measure, a *comfort to him:* and yet, the explanation given by Mr. Malone is,—*Thou best of comforters!* and by Mr. Steevens—*May the best of comfort be yours!* The present text is, however, that of the original copy.

For *Best* read *Rest*, and I am convinced you have the Author's original word:

> ———*Rest* of comfort;
> And ever welcome to us.

There are no two letters more like each other, either in writing or print, than *B* and *R*. As for the meaning, the phrase explains itself: in Cæsar's subsequent speech, he gives Octavia the same advice, but in other words—"*Be ever known to patience.*" In the present passage, he merely means—*be comforted*, or, *rest satisfied*, "You are ever welcome to us."

Scene VII.—*page* 158.

Cleopatra. Is't not? Denounce against us, why should not we
Be there in person?

Enobarbus, in council, gave it as his opinion, that Cleopatra should not be present in the war; and for which she now attacks him. In order, then, to give full force to words which should display that self-importance ever attached to royalty, we have only to mark Cleopatra's astonishment at what she considers the daring effrontery of Enobarbus, and which is effected by a note of admiration.

Enobarbus has just said,—"Well, is it, is it?" To which Cleopatra replies,—

> Is't not? Denounce against us! Why should not we
> Be there in person?

Scene VIII.—*page* 166.

Scarus. ———Yon *ribald-rid* nag of Egypt, &c.

Where generous encomium is conferred, it becomes rather painful to disturb what criticism has applauded. In the present instance, Mr. Steevens has certainly helped the passage; for, I believe, *ribaudred*, as in the old edition, has no claim to a place in any language: and yet, *ribald-rid* cuts but an awkward figure; for Scarus, though he darts the lance at Cleopatra, hits Antony: *ribald* being a substantive exclusively applicable to the male sex.

To me it seems perfectly clear, that the compositor could not decypher the word, but combined as many letters as formed the corrupt word—*ribaudred.*

Cleopatra has appeared *obstinate*, to an excess, even in the manner of conducting the war: At her instigation, depending on her *sixty sails*, she influenced Antony to meet Cæsar by sea; a measure wholly disapproved of by his officers. To this *obstinacy* Scarus alludes, and the contemptuous appellation that he designs, is to term her—*That cross-grain'd* (obstinate) *nag of Egypt.* For this purpose, he introduces the French adjective—*rebours;* but in the *patois* or low French—*reboured: C'est un cheval reboured* (It is a *cross-grain'd* horse,) a term given to a restive animal. But if we read—*hag*, the passage would then mean,—*that cross-grained hag of Egypt.*—And, indeed, it is highly probable, the transcriber did not sufficiently elevate the downstroke of the *h*, which appeared to the compositor to be an *n*. I would, therefore, read:

> ———Yon *reboured hag* of Egypt,
> Whom leprosy o'ertake! i'the midst of the fight,—
> When 'vantage like a pair of twins appear'd, &c.

The example which Dr. Johnson gives in his Dictionary, of the word *cross-grained* is of material consequence to this passage:

> "The spirit of contradiction in a *cross-grained* woman, is incurable."

Reboured, compared with *ribaudred*, will be found to differ very little: the corrupt word has a *d* more: an *a* instead of an *o* is an error easily accounted for, particularly when in a foreign word. Be it also observed, that *reboured*, is sounded as a dissyllable, which leaves the verse perfect, that is now beyond its limits.

Admitting *ribald* to mean *a lewd fellow*, to whom must the term be applied? Surely Scarus would scarcely wish Antony to be attacked by the leprosy? And, *a lewd fellow* cannot be applied to Cleopatra.

Mr. Steevens interprets the present reading:—*Yon strumpet, who is common to every wanton fellow.* I see nothing like *strumpet* in the passage.

A few words more in defence of *hag:* A *nag* is a *young*, or *small horse.* I believe the term is never given to *mares:* a young mare is generally called a *filly.*—Certainly, neither the age, sex, beauty, nor majestic stature of Cleopatra can warrant the term—*nag.*

Mr. Tyrwhitt, when he proposed to read—*hag*, very judiciously observed its correspondence with a subsequent speech of the same speaker:

> ———"She once being loof'd,
> The noble ruin of *her magic*, Antony
> Claps on his sea-wing."——

The *h* and *n* are next each other in the letter case: *nag* for *hag* is merely a misprint.

Scene IX.—*page* 170.

Antony. Which has no need of you; be gone:

Mr. Steevens would perfect this verse by reading—begone, *I say.* I am rather inclined to think the words —*be gone*, should be repeated; which denotes his impatience to be left alone: *be gone*, in the second instance, might have been omitted by either the transcriber or compositor.

Scene IX.—*page* 170.

Antony. ———take the hint
Which my despair proclaims; *let* that be left
Which leaves itself:

Antony says, take the hint which my despair proclaims: surely, this hint is for them to seize the treasure, which, otherwise, he thinks will fall into the hands of Cæsar. We should read:

——— take the hint
Which my despair proclaims; *lest* that be left
Which leaves itself:

The gold could not remove itself. He, however, may allude to himself; that they should leave that dignity behind, which, by his flight from the enemy, he no longer merits. If this be the true meaning, the text requires no alteration.

SCENE IX.—*page* 174.

IRIS. Go to him, madam, speak to him;
He is unqualitied with very shame.

He has lost his customary dignity, he droops with very shame. Antony, in his subsequent speech, seems to explain the word:

"I have offended reputation;
A most unnoble swerving."

SCENE XI.—*page* 179.

ENOBARBUS. ———Think, and die.

Reflect on the misfortunes your obstinacy and ill-advised plans have occasioned, and speedily terminate your existence.

SCENE XI.—*page* 181.

ENOBARBUS. ———at such a point,
When half to half the world oppos'd, he being
The *mered* question:

This is simply a typographical error: the Author wrote *meted*,—*i. e.* measured:

———at such a point,
When half to half the world oppos'd, he being
The *meted* question:

Half the world was *measured* in Antony.

SCENE XI.—*page* 182.

ANTONY. ——— Let her know it.—

A word has evidently been lost: Mr. Steevens proposes to read—Let her know it *then*. But as the ambassador says not another word during the scene, this reading would be highly absurd. In my opinion, as Antony makes himself the organ of Cæsar's message to Cleopatra, the Author wrote:

——— *We'll* let her know it.—

And this he does immediately.

Both the sense and measure speak the necessity of this emendation.

SCENE XI.—*page* 185.

CLEOPATRA. None but friends; say boldly.

A word is evidently wanting to complete the measure. Sir T. Hanmer reads—None *here* but friends: that is, *in this place:* but I think, from the words just used by Thyreus, we should read:

None *hear* but friends: say boldly.

He may speak as boldly as he pleases, for none but friends *hear* him. What makes this word more correspondent is, that Thyreus has just said—"*Hear* it apart." To which Cleopatra replies,—None *hear* but friends.

SCENE XI.—*page* 185.

ENOBARBUS. Whose he is, we are; and that's Cæsar's.

I cannot see how either Cleopatra or Enobarbus can, with any degree of propriety, make this assertion; Antony is at present the professed enemy of Cæsar, and

causes this very ambassador to be whipped. How, then, can we suppose that Enobarbus would say—*Whose friend Antony is, we are also, and that's Cæsar's?* The compositor certainly took the characters that form the word *if*, for an apostrophe and an *s*. The text demands correction; and I am almost certain Shakspeare wrote:

Whose he is, we are; and *that*, *if* Cæsar's.

Thus, if Antony becomes the friend of Cæsar, those connected with Antony becomes Cæsar's friends also.

The diction of this speech shows, in my opinion, that Mr. Malone's conjecture is correct. This speech belongs to Cleopatra. The royal style—*we* and *us*, Enobarbus dared not assume in her presence.

Scene XI.—*page* 187.

Cleopatra. ——— Most kind messenger,
Say to great Cæsar this, In disputation

I believe the present reading correct.—Cleopatra means,—Say to great Cæsar, that his words, of which you are the organ, are so strong and prevailing, that neither my principles nor interest can dispute against them; and that, in submitting to them, I lay my crown at his feet. What materially confirms this to be the true reading is, that she concludes the speech with an acknowledgment, that his words are indisputable:

——— In *disputation*
I kiss his conqu'ring hand: tell him, I am prompt
To lay my crown at his feet, and there to kneel:
Tell him, from his *all-obeying breath* I hear
The doom of Egypt.

Dr. Warburton explains the word *disputation* to mean by *proxy;* but Mr. Steevens contends that we should read—*deputation*, and which has occasioned some controversy.

ACT IV.

SCENE II.—*page* 202.

ENOBARBUS. ——— I'll strike; and cry, *Take all.*

These equivocal words of Enobarbus seem to have deceived the Commentators as well as Antony: Enobarbus had predetermined to quit Antony's service, and this is the notice he gives of his intention,—I'll strike, and cry, *Take all.* Meaning:—I'll quit your service, and now tell you, that *all I have gained in it, I leave you:* He accordingly quits that night, or early the following morning, and leaves his *wealth behind.* See sc. v. of this Act, where Antony is informed of his desertion, and where Eros says,—

——— "Sir, his chests and treasure
He has not with him."

Antony, as Dr. Johnson interprets the text, considers Enobarbus to mean, "Let the survivor take all: No composition: victory or death." The word *strike* is peculiarly familiar, and invariably used by mechanics, when they form a combination against their employers, in order to obtain additional wages: they *strike:* that is, they quit their employers, and if they do not obtain the desired increase, they seek work elsewhere. *Strike* is also a common phrase used by revolters, Come, let us *strike* at once, and join the enemy.

SCENE V.—*page* 212.

ANTONY. ——— O, my fortunes have
Corrupted honest men:—*Eros, despatch.*

The desertion of Enobarbus gives a shock to Antony's feelings, that he cannot immediately surmount. The first folio reads—"*Dispatch Enobarbus:*" From this, I should imagine, our Author wrote:

——O, my fortunes have
Corrupted honest men:—Despatch!—Enobarbus!

Action can give great effect to this passage. It marks Antony's surprise, and speaks the estimation in which he held the man who has deserted him in the day of distress; as though he said,—Is it possible that Enobarbus has deserted me!

Scene VI.—*page* 216.

Enobarbus. ——This *blows* my heart:

All the early editions have,—

"This *bows* my heart:"

There is a corrupt passage in King Lear,—"A sovereign shame *so elbows* him," which should read—A sovereign shame *soul bows* him. The passage is in Act IV. sc. iii. where Kent speaks of Lear's heart-felt depression on hearing of Cordelia's pious duty.

If, then, we consider the character of Enobarbus, who is represented as a stubborn, hardy warrior, but who is now overcome by Antony's kindness, I think the word *bows*, more expressive than the present text; and from the comparative sense of injuries, Lear to Cordelia, and Enobarbus to Antony, the word seems equally happy in its application: for my part, I think it the Author's.

Scene VIII.—*page* 220.

Antony. ——O thou *day* of the world,
Chain mine arm'd neck; leap thou, attire and all,
Through proof of harness to my heart, and there
Ride on the pants triumphing.

The beauty of this passage is destroyed by the word *day:* what figure have we in making a *day* chain his neck, and leap through Antony's armour to his heart?

The phrase is incongruous to an extreme, and obscures one of the finest compliments, of the many, which Antony pays to the charms of Cleopatra. In short, the word is corrupt in its present place; for, a *day* being a space of time, cannot be personified in Cleopatra, so as to produce any happy effect. I am convinced our Author wrote:

> ——— O thou *ray* of the world,
> Chain mine arm'd neck; leap thou, attire and all,
> Through proof of harness to my heart, and there
> Ride on the pants triumphing.

Thus, we gain a most lively figure: Antony calls her *the light of the world*, and in comparing Cleopatra to the sun's rays that encircle the earth, he tells her *to encircle his neck*, by embracing him; and as the sun's rays penetrate even solid bodies, so he tells her *to dart through his armour to his heart, and there to ride on the pants triumphing.*

SCENE X.—*page* 224.

ANTONY. They have put forth the haven: *Further on,*

This passage has received the words *Further on*, from the early Editors; I think it can be further aided, by reading—

> They have put forth the haven: *Let's further,*
> Where their appointments we may best discover,

Mr. Malone would read—*Let's seek a spot.*

SCENE X.—*page* 227.

ANTONY. ——— *Triple-turn'd* whore! 'tis thou
Hast sold me to this novice;

However plausible this term may appear, and however appropriate to the incontinent Cleopatra, it has been considered by Dr. Johnson as erroneous: to correct

which, he has proposed—*triple-tongued. Double-tongued* is certainly in common use, and all know its meaning; but *triple-tongued* goes beyond the stretch of imagination; for as there is but good and evil for moral wisdom to discriminate, so there can be only good and evil from the same tongue.

But let us take into consideration the vicious career of Cleopatra: her heart has never been awakened either to a sense of shame or guilt: she was first the mistress of Julius Cæsar; after him, instead of shunning vice, she became farther initiated in it, by her second master, Cneius Pompey; and, if we may use the phrase, was perfected under the tuition of her third master, Mark Antony:—Thus, as Antony knows that her criminal career has been under three masters, and although he views in himself the last, yet he spares not the lash, but acknowledges the share he has had in her vicious education; and, as if he were speaking of a soldier that had been *trained* to arms under three celebrated generals, gives her the epithet:

Triple-*train'd* whore!

i. e. Having passed through two degrees of comparison with her former masters, she became superlatively a whore with him.

In opposition to the present text, I must add, that a female who has deviated from the paths of virtue, and obtained thereby an infamous title, must reform, and relapse again and again, before she can be termed a *triple-turn'd whore;* and I believe the licentious Cleopatra never testified, in any respect, either *contrition* or *reformation;* consequently, she fell not even a second time from virtue.

SCENE X.—*page* 228.

ANTONY. ——————— The hearts
That *spaniel'd* me at heels,

All the early editions read—That *pannell'd* me at heels. The present very judicious reading was first introduced by Sir T. Hanmer; and though I am strongly inclined to think it not the Author's, yet it is entitled to the praise bestowed on it by the Commentators.

When a person bows obsequiously for a favour, though it is the act of the man, yet it is the motion of the body, and it may be said, his *heart bows*. When a person kneels, it becomes a supplication, in which the heart humiliates itself, and the *knees* act correspondent with its desires. The bending of the knee is supplicatory; but kneeling to the ground on one knee, is more so, and due to monarchs on soliciting certain favours. Now, the word, in my opinion, used by Antony, is *pan-kneel'd*: The *knee* is merely a joint; the *knee-pan*, the convex bone that protects the joint. Thus, the slight bending of the knee is not the desired figure; it is the bending the knee in its *knee-pan* to the ground, and following on heel and toe, at Antony's heels, until the suit was granted.

In respect to similarity of sound between *pan-kneel'd* and *pannell'd*, there is scarcely any difference; nay, the transcriber probably wrote *pan-neel'd*, which not being understood by the compositor, he made it *pannell'd*. So that there would be only the ignorance of the transcriber to call in question, who spelt *kneel*, (omitting the *k*) *neel*, all the rest of the characters are the same. I am therefore, convinced, our Author wrote:

——————— The hearts
That *pan-kneel'd* me at heels,

As for the word *spaniel'd*, however judicious, its signification is not sufficiently limited; for, not only courtiers and officers, but soldiers, and all ranks of people, may be

said to *spaniel* a king, or any other great personage that attracts curiosity.

We have a passage in KING LEAR not far removed from this figure:

> ——— "I could as well be brought
> To *knee* his throne; and, squire-like, pension beg,"

SCENE XIII.—*page* 252.

CLEOPATRA. Here's *sport* indeed!—How heavy weighs my lord!
Our strength is all gone into heaviness,
That makes the weight:

To force an appropriate meaning from this passage, in its present state, is beyond every effort of human genius; and the solemnity of the occasion on which the word *sport* has been used, proves, that Shakspeare's immortal genius has been sported with too long. Be it observed, that Cleopatra is in the *monument*, attended by Charmian and Iris; and Antony, at the point of death, is borne in by his guards.

The gross blunder that strips this passage of a beauty replete with genius, must be attributed to the transcriber, who, from the hissing sound of the *s's*, lost two letters, and carried the terminating one to the sequent word. Our great Bard wrote:

> Here's *his port*, indeed!—How heavy weighs my lord!

The *monument* becomes the port; there Antony (the vessel) is tugged or drawn in by Cleopatra and her attendants, (the mariners,) and there, the great vessel that had borne many a tempestuous gale becomes a final wreck.

Dr. Johnson observes on this passage,—"I suppose the meaning of these strange words is, *here's* trifling, *you* do not work *in earnest*." And Mr. Malone says,—"Perhaps, she is thinking of fishing with a line, a diversion of which we have been already told she was fond."

ACT V.

SCENE I.—*page 257.*

CÆSAR. Being so *frustrate*, tell him, he mocks us by
The pauses that he makes.

This passage, which has occasioned my predecessors some trouble, is susceptible of meaning, though evidently corrupt. I read:

Being so *prostrate*, tell him, he mocks us by
The pauses that he makes.

Meaning: Being so fallen, so perfectly subdued, he that should submit at once, and look to us for mercy, now, by the pauses which he makes, assumes the manners of a conqueror, and makes us await his leisure.

The *pro* in the word prostrate, (in writing) bears strong similarity to *fru*, the rest of the characters are the same: this error must be attributed to the compositor.

SCENE II.—*page 271.*

CLEOPATRA. Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be necessary,
I'll not sleep neither:

Having reviewed the respective opinions on this passage, I find that most of my predecessors think a line has been lost, through the carelessness of the compositor. I must, however, in this instance, advocate the cause of the artist, by pronouncing the text correct.

Cleopatra being deprived by Proculeius of her dagger, the instrument with which she intended to terminate her existence, she points out other means of death, which fortitude and determination have left in her power. *She will neither eat nor drink;* and, *for fear that sleep should prolong her life*, she will not *suffer it, in any manner, to overcome her:* for this purpose, *if idle*

talk (insignificant conversation with others, or talking to herself like one with a distempered mind,) *will be for once necessary*, i. e. useful for any purpose, she will, on this occasion, *make it an instrument to prevent sleep:* Thus, by self-deprivation of *meat, drink, and sleep*, she will effect her purpose, in defiance of all Cæsar's exertions to the contrary.

Scene II.—*page 273.*

Cleopatra. My country's *high pyramides* my gibbet,

A transposition has certainly been made in this passage: the *es* in *pyramides* belong to *high*, with which, and the addition of a *t*, a pure sense is obtained:

——— rather make
My country's *highest pyramid* my gibbet,
And hang me up in chains!

How could she be hanged on more than one gibbet? By this slight correction, all incongruity is removed.

Scene II.—*page 274.*

Cleopatra. The little *O*, the earth.

The old copy reads—*The little o'the earth.*

Cleopatra calls to her aid celestial bodies to form comparisons for her fallen hero. What the beneficence of heaven proves to the earth, she would make Antony appear to have been to man. As the earth is illuminated by the heavenly bodies, so did the genius of Antony enlighten or illumine mankind. This being her meaning, I am of opinion, the text, as in the old copy, is correct; and this opinion is materially strengthened by a passage in Julius Cæsar:

"Why, man, he doth bestride the narrow world
Like a Colossus; and we *petty men*
Walk under his huge legs."

SCENE II.—*page* 275.

CLEOPATRA. ———His legs bestrid the ocean:

She alludes to his naval forces: though seas divided his territories, yet he united them. Antony, in Act IV. sc. xii. says,

———"And o'er green Neptune's back
With ships made cities."

SCENE II.—*page* 275.

CLEOPATRA. ———his rear'd arm
Crested the world.

The Commentators, under the conviction that this passage is correct, suppose Antony's *reared arm* to be in allusion to the manner in which our kings have been accustomed to confer the honour of knighthood. But, I am rather inclined to think the passage corrupt: for how his arm was to *crest* the world, is such an hyperbole, that it goes beyond figure.

It is true, that the entire of this speech displays figures the most exaggerated that human imagination can conceive; but to each, excepting this, there is some corresponding similarity with nature. But, here, the hyperbole is lost, for the world could bear no crest; nor are we to suppose that the honour of knighthood was conferred on all mankind. As I have already observed, then, that the passage is corrupt, reflection confirms the opinion. I believe our Author wrote:

———His rear'd arm *clefted* the world.

Thus, following up the powers of strength proportioned to the Colossus, whose *legs bestrid the* ocean, when his *rear'd arm* sunk with force, he would *split* the world: but, the true sense is, that his *rear'd arm* denoted war against all opposers to his power; and that by it he obtained such universal sway, that he *cleft*, i. e. he divided

the world between himself and Cæsar. Lepides had little more than nominal power.

SCENE II.—*page 275.*

CLEOPATRA. ———his voice was propertied
As all the tuned spheres, and that to *friends;*

What is there extraordinary in this, that Cleopatra should mark a perfection in Antony, that every person, even tyrants, possess? His voice was harmoniously sweet, and that, when he spoke to his friends!—Surely, the most discordant voice would strive to modulate its tones on such occasions. For my part, I am so well acquainted with the errors that compositors make through forgetfulness, particularly by omitting words, or substituting one word for another, in any sentence committed to memory, that I am certain our Author wrote:

———his voice was propertied
As all the tuned spheres, and that to *foes;*

Thus, even when speaking to *foes*, the same harmonious accents issued from his tongue; but, *when he meant to make them feel his power, then his voice was a rattling thunder.*

Mr. Steevens observes,—The modern editors read, with no less obscurity,—when *that to friends.* In the subsequent part of this speech, an error got footing in the old copy through similar carelessness: the compositor, *thinking* of Antony, made the passage read—"*An* Antony *'twas,*" instead of—*An* Autumn *'twas:* In like manner, he was thinking, that a soft voice should be only used to *friends*, and never thought of displaying either Antony's policy or greatness of soul, by making him address his *foes* with mildness.

King Lear.

ACT I.

Scene I.—*page* 310.

Regan. I am made of that self metal as my sister,
And prize me at her worth.

However highly you estimate my sister's love, mine being equal, merits an equal mark of your affection. Or, The same value that you place on my sister's affections, I merit, for I am in every respect her counterpart.

Scene I.—*page* 312.

Cordelia. ——————I am sure, my love's
More richer than my tongue.

Cordelia knows the insincerity of her sisters'. professions:—the love she feels glows in her heart,—therefore, richer: *i. e.* purer than mere expressions.

Scene I.—*page* 323.

Burgundy. Election *makes not up on* such conditions.

Mr. Malone asserts, that the present text is correct; and says, *Election makes not up*, means—"Election comes not to a decision:" and, as a more modern sense—"I have made up my mind on that subject."—For my

part, I cannot reconcile my mind to either the one sense or the other, and do not hesitate to pronounce the passage corrupt.

I have often had occasion to say,—the transcriber mistook the sound of the word; and I am sorry to resume the same phrase in the first scene of this play; but, surely, the very characters with which the corrupt words correspond, (one letter excepted,) prove that our Author wrote:

> ——— Pardon me, royal sir;
> Election *mates* not *upon* such conditions.

Here we have three errors in two words, and one letter corrects the passage!

The Duke means: Though Cordelia is the object of my choice, or, the election of my heart, yet, I cannot *wed her* upon such conditions. When the Duke of Burgundy became a suitor for Cordelia, Lear stipulated her marriage portion; and although he has resigned two-thirds of his dominions to his other daughters, yet Burgundy is satisfied to take Cordelia with the comparatively small portion originally promised.—See a subsequent passage in this scene, where the Duke wishes to hold good his engagement:

> ——— "Royal Lear,
> Give but that portion which yourself propos'd,
> And here I take Cordelia by the hand,
> Duchess of Burgundy."

Thus, the Duke cannot be confounded with a tradesman who contracts for a piece of work:—it is Lear who violates his engagements; and the contracts of princes should be held inviolate.

SCENE I.—*page 324.*

FRANCE. ——— Sure, her offence
Must be of such unnatural degree,
That *monsters it*, or *your fore-vouch'd* affection
Fall into taint:

That *monsters* what? This passage seems to have been passed by all the Commentators, except Mr. Malone, who says, it was the phraseology of Shakspeare's time; and Mr. Steevens, who observes, that *monsters* is a very uncommon verb. Indeed, so uncommon, in my opinion, that, in the present instance, I am certain our Author did not call it to his aid. In short, I believe there are several *monstrous* errors in the passage. I read:

> ——— Sure her offence
> Must be of such unnatural degree,
> That *man starts at*, or *you, for vouch'd* affection,
> Fall into taint:

Here is a natural and familiar construction, that sends the *monster* from human society. These errors proceed, as usual, from the transcriber:—*monsters it—man starts at*, are words very different in sense, but singularly near in sound, and vary very little in their characters. *Your fore-vouch'd*, and *you, for vouch'd*, are as near as possible.

SCENE I.—*page 329.*

REGAN. And well are worth the *want* that you have wanted.

Where the folio and quartos disagree, there is generally an undiscovered error; and the designed monotony of this line proves, that the Poet did not intend either of the repetitions which they exhibit. Compositors, indeed, where a number of words begin with the same letter, are very apt to repeat the preceding; and thus the quartos got—*worth the worth;* which, I suppose, the Editor of the folio disapproved, and changed to *worth the want.* In my opinion, our Author wrote:

> And well are worth the *wit* that you have wanted.

Meaning: you are worth nothing; have nothing; and all for want of wit: *i. e.* common sense.

SCENE I.—*page* 330.

CORDELIA. Time shall unfold what plaited cunning hides;
Who cover faults, at last shame them derides.

In the first line of this couplet, our Author had in view that external part of dress, called a *ruff*, and which, in his time, was worn both by males and females. Those ruffs were neatly plaited; and when torn or decayed, it required the art of the laundress, by stiffening and plaiting, to conceal such defects; but, as this ingenuity could not resist the weather, the poverty of the wearer appeared manifest as the ruff became limber. In like manner, the hypocrisy and cunning of Goneril and Regan, will, to their confusion and disgrace, in the course of time, be exposed to public view.

In respect to the second line, it does not afford so clear a sense as that which we obtain from the first folio, which reads:

"Who covers faults at last with shame derides."

Had Goneril and Regan been virtuously inclined, when Lear became exasperated at the ingenuous conduct of his once-loved Cordelia, they would have softened matters so as to convince him of his error; but, corrupt in their nature, no such generous sentiment entered their hardened bosoms; but prompted by the Devil, *who covers* the iniquitous proceedings of his votaries, until perfectly assured of his prey, the hypocrisy and selfishness of Goneril and Regan triumphed over the candour and disinterestedness of Cordelia. But, as the Devil, in the course of time, deserts his most devoted friends, Cordelia tells her sisters—That *He* "*who covers* faults *at present*, at last with shame derides:" that is, withdraws that veil which screened detection, and, laughing at his servants in the hour of danger, suffers them to become objects of public contempt.

SCENE I.—*page* 375.

LEAR. The *untented* woundings of a father's curse
Pierce every sense about thee.

The only sense which the present reading affords, Mr. Steevens has furnished; but, as Commentators, like doctors, differ in opinion, mine is, that the *woundings* are so corrupt, they require fresh dressing:—Assuredly, our Author wrote:

The *indented* woundings of a father's curse,

What part is wounded?—the heart! Can a *tent* be applied to an internal wound?—No! What occasions the *indented woundings?* a heavy pressure of affliction: Then, as Goneril is the immediate cause of Lear's anguish, so proceeds his curse from the affected part.—See Act II. sc. iv. where Lear makes known his distress to Regan:

——— "O, Regan, she hath tied
Sharp-tooth'd unkindness, like a vulture, here."
[*Points to his heart.*

The transcriber's ear deceived him:—*untented* and *indented* are nearly alike both in sound and characters.

ACT II.

SCENE II.—*page* 393.

KENT. Good *dawning* to thee, friend! Art of the house?

At the conclusion of this scene, Kent says,—

"Fortune, *good night*; smile once more; turn thy wheel!"

How then can this be the *dawning* of day? Why Mr. Malone should be so strenuous to change night to morning seems very strange; especially as, by so doing, incongruity is forced into several scenes of this Act. As for the present passage, I am convinced it is corrupt;

and of this the early Editors were certain, though they knew not what word to substitute, in order to make the time correspond. The present reading, I am inclined to think, is that which was obtained from the first edition of the play; but the quartos read—"Good *even*." Thus, from not being able to surmount the difficulty, some have *good dawning*,—others, *good even*.

When Lear delivered the letters to Kent, he observed, —"If your diligence be not speedy, I shall be there before you." To which Kent replied—*That he would not sleep until he delivered the letters:* this was after Lear returned from hunting. Accordingly, Kent used the utmost expedition; but, arrived at Regan's, he found that she had set off for Gloster's castle: thither he followed; and, having delivered his letters, indulges in reflection in the court before Gloster's castle. Here he is accosted by Goneril's steward, who, being unacquainted with the house, wishes Kent that which he wants for himself and his horses—a shelter from the night. Farther preamble is unnecessary, only to observe, that had it not been *dark*, the Steward must have known Kent, who had so recently tripped up his heels. I am convinced that the terminating *d* in *good* was carried in sound to the next word, and thus the error. I read, as I am convinced our Author wrote:

Good *awning* to thee, friend: Art of the house?

An *awning* is a cover spread over a ship to keep off the heat or wet; but it is not confined to this alone; for we find, in Robinson Crusoe, according to his own words,—"Of these boards I made an *awning* over me." This, then, is what the Steward requires, he wants a shelter; and, to make his immediate want known to Kent, he wishes him that which, he thinks, from the advanced hour of the night, he should be enjoying;—and, as he supposes that Kent belongs to the house, the hint, he imagines, will have the desired effect.

SCENE II.—*page* 394.

KENT. If I had thee in Lipsbury pinfold, I would make thee care for me.

If he had him in a *pinfold*, from whence he could not run away, he would give him a sound drubbing. If *lipsbury* was not a phrase well known in our Author's time, to imply *gagging*, it has been coined for the purpose; as it is evident Kent means,—Where the movement of thy lips should be of no avail.

SCENE II.—*page* 395.

KENT. *Three-suited* knave.

I am certain our Author wrote—*tree-suited. A tree-suited knave*, means, one fitted for the gallows.

SCENE II.—*page* 395.

KENT. *Glass-gazing*, superserviceable, finincal rogue:

The figure which exhibits subject for this epithet is that of a valet-de-chambre, who, during the time his master is employed at his toilet, stands behind his chair, and never stirs but to obey orders; and, the glass being before him, he cannot avoid gazing at his own image.

SCENE II.—*page* 396.

KENT. ———*Barber-monger.*

The degrading epithets, of which Kent has been so lavish, are not altogether applicable to the Steward; but his being a servant is enough, and Kent lays them on without mercy: for instance—*a filthy worsted-stocking knave*, only suits a livery servant; *coloured worsted*

stockings being part of a servant's livery. *Glass-gazing knave*, means a valet-de-chambre; and *barber-monger*, is but another appellation for *valet*, or *glass-gazing knave;* it being the business of such a servant to shave and dress his master's hair: from this, I should imagine, the epithet *barber-monger*, i. e. an inferior kind of barber; one not regularly initiated in the art.

SCENE II.—*page* 408.

KENT. ——— Give you good morrow!

It has been a strongly controverted point, whether this scene should be understood to take place at night or morning; but the scale seems to be at a poise, and nothing decisive can be obtained from either argument. This, however, strongly demands regulation; for though, to render this play more interesting to modern taste, some scenes have been ejected, extraneous matter omitted, and the solemn dirge changed to the trump of victory: yet, as *this scene* maintains a leading rank, the time it should denote becomes an object of very material consideration.

On this also depends the correction of some passages, which, in their present state, are as obscure as night. The words, *Give you good morrow*, Mr. Malone strongly urges in defence of *morning;* and, that Kent awaits the rising of the sun to have sufficient light to read Cordelia's letter. See Kent's subsequent speech:

> "Approach, thou beacon to this under globe,
> That by thy comfortable beams I may
> Peruse this letter!"

In Act I. sc. iv. Goneril sends her Steward with a letter to Regan; Lear also dispatches Kent with letters to Gloster; the Steward and Kent arrive together at Gloster's castle; they quarrel, and Kent, in the currency of invective, says,—"for, though it be *night*, the moon

shines:" immediately after he is put in the stocks;—therefore, *it cannot be morning*. In Act II. sc. i. where Edmund's artifice occasions Edgar's flight, *Gloster and his servants enter with torches:*

GLOSTER. "Now, Edmund, where's the villain?"
EDMUND. "Here stood he *in the dark*," &c.

And Curan, not ten minutes before, said to Edmund, "the Duke of Cornwall and Regan his Duchess will be here with him *to-night*." Immediately after, Cornwall and Regan enter, and Cornwall says,—

"Here now, my noble friend? since I came hither
(Which I call but now,)"

Of course, night.

In the same scene, Regan says,—

"I have *this present evening* from my sister
Been well inform'd of them."

Again,—Alluding to her visit, Regan says,—

"Thus out of season; threading *dark-ey'd night*."

In the evening she received the letter; so that her palace could not have been far from Gloster's; otherwise, instead of demanding Gloster's *needful counsel*, she would have sought repose: but the night was still young. The scene changes, (the present scene,) but darkness still prevails: The Steward, who had accompanied Regan, enters,—he encounters Kent, and *so dark is the night*, that he cannot recognize the man who tripped up his heels the afternoon of the same *day:* Kent and he quarrel, and, in about twenty minutes after, Kent is placed in the stocks. Lear arrives; he demands the cause of Kent's punishment; Kent details circumstances: The exasperated King goes to see Cornwall and Regan; he shortly returns, accompanied by Gloster, and repeats the answer he received:

LEAR. "Deny to speak with me? They are sick?
They have travell'd hard *to-night?*"

Had the time been even turned of midnight, our Author would have noticed it, for he has proved himself parti-

cularly careful in distinguishing night from morning: In RICHARD III. after Richard starts out of his dream, he says, *It is now dead midnight;* and, shortly after, Ratcliff enters, and observes,—

> ——— "The early village cock
> Hath twice done salutation to the morn."

See, how nice is our Author's distinction of time! and, surely, had it been *after midnight* when Lear sent to Regan, her answer would have been, that she had *travelled hard last night.*

But so far is it from being morning, that during the period allotted for this scene, the same obscurity which prevents Kent from reading Cordelia's letter still remains; and expressly so, to prepare us for that violent tempest under which the barbarous Regan suffers her father to be exposed; for though, when Cornwall and Regan enter, Lear says, *Good morrow to you both*, this he says in derision, for their not coming to pay him that early respect which his liberality merited.

I think it will be admitted, that no Dramatic Writer ever *prolonged a scene* to impress the idea, that there is a lapse of thirty-four hours while the characters remain on the stage; which must be the case, in the fourth scene of this Act, if Mr. Malone's theorem be conclusive; which is, *that Kent is impatient for the rising of the sun, that he may read Cordelia's letter:* Now, be it observed, that when Lear enters with Gloster, he says, *They have travelled hard to-night;* and when Lear departs from Gloster's castle, Gloster says to the unnatural daughters,

> "Alack, the *night* comes on, and the bleak winds
> Do sorely ruffle."

Now, if this be not the same night that Kent was put in the stocks,—the same night that Lear, Regan, and all the parties arrive at Gloster's castle,—and the same on which Lear encounters the storm, more than the number of hours I have mentioned must have elapsed to bring on another night; and, during which time, *the leading*

characters of the Drama are present. But Gloster, in the above observation, merely means, that the gloomy part of the night advances: we may suppose about ten o'clock. To be brief, let any reader examine the play minutely, and he will find that, from Act II. sc. ii. when Kent was put in the stocks, (and at which time the impending storm had obscured the moon,) until the end of the third Act, it is a continuation of the same night, and the atmosphere still remains obscured; for, when Gloster visits Lear at the hovel, *he enters with a torch.*

Though I have dwelt so particularly on this point, I believe the intelligent investigator of Shakspeare's Plays will concur in opinion with me, that the observation made by Kent, a few minutes before he was put in the stocks, is sufficient to establish the time; his words are addressed to the Steward: "Draw, you rogue; *for though it be night,* the moon shines:" And again, when in the stocks, and alone, he says, "Fortune, *good night.*"

My reason for inserting this note as elucidatory of the words, *Give you good morrow,* is, because I am certain a word has been lost in that hemistic, and that we should read:

> A good man's fortune may grow out at heels,
> *To* give you good morrow.

Meaning: That he may have the good fortune to get his heels out of the stocks by morning, and be at liberty *to give him good morrow.*

This is the only passage which Mr. Malone quotes as his authority for thinking the time—morning.

However, Mr. Malone is not the only Commentator who entertains this opinion; Mr. M. Mason, also, conceives it to be morning; and his authority is founded on the Steward's introductory words in this scene—"Good *dawning* to thee, friend:" but, by referring to my correction of the corrupt word *dawning,* Mr. M. Mason's argument loses all force.

SCENE II.—*page* 408.

KENT. Good king that must approve the common saw!
Thou out of heaven's benediction com'st
To the warm sun!
Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter!

The first line of this speech is addressed as though the King were present; the two subsequent express the *saw*, or proverb to which Kent alludes; and here he makes a long pause, during which he searches his pocket for Cordelia's letter. But dark is the night, the moon is obscured; and though he knows the letter is from Cordelia, yet his anxiety to read it cannot be gratified. He invokes the moon:

Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter!

The moon, as a beacon, is a most desirable one, both for navigators and travellers; and, assuredly, her beams are highly comfortable. A dark and dreary night is called *a comfortless night;* and why? because the comfortable beams of the moon do not appear to gladden the world.

But the impending storm still screens her from him, and he is obliged to guess at the contents of the letter: this will be more strongly confirmed in the subsequent note.

SCENE II.—*page* 409.

KENT. ——— Nothing almost sees miracles,
But misery;—

I never heard, till now, that misery could so peculiarly see miracles; had it been *Faith*, which has wrought miracles, credit might be given to the assertion. But to *what miracles* does Kent allude? Surely his being in

the stocks is not a miracle! *disgrace* it may be called; and, as an uncommon punishment for a British Peer, astonishment may be added.

A *pure* and a *corrupt* reading remained for the choice of our Commentators. The present text is from the folio; which, as a combination of words, may be understood; but certainly they bear no relation with Kent's misfortunes; at least, to me, in their present state, they are incomprehensible. The quartos read:

——— "Nothing almost sees *my wrack*,
But misery;"—

This is much better understood. The reflection is occasioned by the vexation he feels in not being able to read Cordelia's letter; for, otherwise, the darker the night the better, that his disgrace might be screened from observation.

But Kent is anxious to read that which he concludes must give him consolation; and, therefore, he invokes the moon to aid him by her *comfortable* beams, that he may gratify his curiosity; but even that luminary will not vouchsafe to behold his *wrack*, *i. e.* his downfal and disgrace; *nothing will look upon him but misery.*

In Sidney's *Arcadia*, from which the episode of Gloster and his sons is taken, the King of Paphlagonia makes an observation to Leonatus, from which our Author seems to have taken a hint. The blind King says,—

—— "Nothing doth become me but miserie!"

SCENE II.—*page* 410.

KENT. ——— and shall find time
From this *enormous state*,—*seeking to give*
Losses their remedies:—

Doctor Johnson explains the word *enormous*, to mean *unwonted*,—*Out of rule*,—*Out of the ordinary course of*

things. I hope to prove that, in the present instance, it means—*great*.

Mr. Malone thinks two half-lines have been lost between the words *state* and *seeking*. Indeed, in the present state of the passage, I am not surprised that Mr. Malone formed such an opinion. Mr. Steevens, and other Commentators, consider this passage as detached, or divided parts of Cordelia's letter: *but how can Kent read the letter in the dark?* See the two preceding notes. In short, the passage is corrupt, and so devoid of sense, that with many of a similar nature, not yet corrected, they have helped to wither a leaf of the laurel which Fame placed on the brow of our immortal Bard, who, unquestionably, wrote:

> ——— I know, 'tis from Cordelia;
> Who hath most fortunately been inform'd
> Of my obscured course; and shall find time,
> From this enormous *state's sinking*, to give
> Losses their remedies:—

Thus, all obscurity is removed: the transcriber, who wrote as another person read to him, lost the *s* in the word—*states*, by the hissing sound of the *s's* in *state's sinking;* and, adding to the blunder, his unchaste ear caught *seeking*, instead of *sinking*. The sense of the passage is obvious.

Cordelia's spies in England had apprized her of the growing rupture between the Dukes of Albany and Cornwall. See Act III. sc. i. where, a short time after Kent was liberated from the stocks, having read Cordelia's letter, he meets one of Lear's gentlemen, and charges him with a commission to Cordelia, observing:

> ——— "There is a division,
> Although as yet the face of it be cover'd
> With mutual cunning, 'twixt Albany and Cornwall;
> Who have (as who have not, that their great stars
> Thron'd and set high?) *servants*, who seem no less;
> *Which are to France the spies and speculations*
> *Intelligent of our state;*"

This accounts for the manner in which Cordelia obtained the intelligence of the *state's sinking*, and also

gives us the purport of her letter to Kent; who, no doubt, was already well aware of the disunion between the two Dukes, and of which he expects Cordelia will avail herself, and send over forces *to give losses their remedies;* that is,—to restore the injured King and himself to their former rank and possessions.

Respecting the word *enormous*,—Britain, under the prudent government of Lear, was a *great state:* under the dominion of Albany and Cornwall, a—*sinking state*.

SCENE IV.—*page* 429.

REGAN. ———— I have hope,
You less know how to value her desert,
Than she to scant her duty.

Regan means: You are more deficient in the knowledge of her merits, than she is deficient in duty.

SCENE IV.—*page* 440.

LEAR. You heavens, give me that patience, patience I need!

The distracted state of Lear's mind prevents him from expressing himself as he intended: he would have said, *You heavens, give me that* which my calamities require—*patience!* but his impetuosity stops the words; and waving that solemnity of address with which he commenced, in a hurried voice, he testifies what he *needs*. The passage should read:

You heavens, give me that,—patience, patience I need!

Recovering himself, he then resumes that solemn manner which a serious address requires; but, again overcome by grief, indignation, and passion, what he would express he cannot:

——"No, you unnatural hags,
I will have such revenges on you both,
That all the world shall—I will do such things,—
What they are, yet I know not;"

According to my idea of the passage, the repetition of the word *patience* is unavoidable: the entire force of the verse depends on it.

ACT III.

SCENE I.—*page* 445.

GENTLEMAN. Strives in his little world of man to out-*scorn*
The to-and-fro-conflicting wind and rain.

Mr. Steevens is of opinion, that we should read, *out-storm;* but I believe the present text correct.—The conflicting elements scorn the benighted traveller; they disregard both his plaints and misery! but Lear *out-scorns* all their vengeance; and, exposing his unprotected head to their impetuosity, bids defiance to their destructive powers.—See the commencement of this speech, where, in answer to Kent's demand, the Gentleman says, that Lear is,—

"Contending with the fretful element,
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main," &c.

SCENE IV.—*page* 459.

LEAR. Thou think'st 'tis much, that this *contentious* storm
Invades us to the skin:

The quarto reads—*crulentious*, a word unknown; and evidently a corruption from mistake of sound. The present text is from the folio.

Though the word *contentious* is not devoid of meaning, yet, it may be demanded,—*what doth the storm contend with?* Whatever direction a storm takes, both hail, rain,

and snow, must submit to it, and pursue the same course. The poor old King, in his present distracted state, might strive to "*out-scorn the conflicting wind and rain*," but to *contend* against the combined elements, he might as well strive to repel the waves of the sea.

Convinced, by repeated proofs, that most of the corrupt passages in these plays owe their origin to the transcribers; who, from ignorance and inattention, regarded sound more than sense; I have examined the jumble of letters which form *crulentious*, and think that, in *two words*, which give almost precisely the same sound as *crulentious*, we obtain the original. I read:

> Thou think'st 'tis much, that this *cruel, lentous* storm
> Invades us to the skin:—

As for the word *cruel* before storm, few adjectives can be found more applicable: *a cruel storm*, the same as *a pitiless storm*, is a phrase, I believe, made use of more than once by our Author; and is as familiar at the present day, as to say, it is *a cruel night*, which is common, when the wind and rain compel us to seek shelter from their fury. The word *lentous* is equally well applied in the present passage; for, by Lear's saying—*The storm invades us to the skin*, he tell us, he feels that *viscosity, which wind and rain produce*, by the adhesion of his apparel to his skin.

The modern Editors, satisfied with the word *contentious*, have passed this corrupt passage over in silence. If critical judgment should admit, (as well as I am convinced,) that *cruel lentous* is the original reading, Shakspeare will be, in part, indebted to Mr. Seymour's observation: In his notes on Shakspeare, he says,—The old copy reads, *crulentious:* some corruption, from which it is now impossible to recover the Author's word.

In Dr. Johnson's Dictionary, this passage is given as an example for the word *contentious:* but the text varies, it reads:

> "Thou *thinkest* much that this contentious storm,"

Thus, we have *thinkest* for *think'st;* it will also be perceived that the word *'tis* is omitted.

The proposed correction gives the verse a syllable more than we have in the present text; but, by omitting *'tis*, which seems to have been capriciously introduced, we retain the due measure.

> Thou think'st much that this cruel lentous storm
> Invades us to the skin.

ACT IV.

Scene I.—*page* 509.

> Gloster. Let the superfluous, and lust-dieted man,
> That *slaves* your ordinance, that will not see
> Because he doth not feel, feel your power quickly;
> So distribution should undo excess,
> And each man have enough.—

I can neither reconcile the word *slaves*, nor the forced elucidations it has caused. I believe our Author wrote:

> That *staves* your ordinance,

This gives a clear meaning:—Let him who lives for his own sensuality, and who *staves*, *i. e.* breaks your ordinance, feel your power quickly.

The transcriber forgot to cross the *t*, and the compositor took it for an *l:* thus the word *slaves!*

Scene II.—*page* 516.

> Goneril. Fools do those villains pity, who are punish'd
> Ere they have done their mischief.

Though Goneril displays a character which disgraces human nature, yet, I believe, Lear is not one of the objects on whom she bestows the epithet—*villain.* I rather imagine, she means the unhappy Gloster, and Regan's servant, who fell in the cause of humanity.

Goneril was the first who proposed to deprive Gloster of sight: and it is highly natural that her fears would be awakened at every spark of pity which the people displayed for the outrage committed on him. See Act IV. sc. v. where Regan, alluding to Gloster's misery. says,—

——— " where he arrives, he moves
All hearts against us :"

SCENE II.—*page* 517.

ALBANY. Thou chang'd and *self-cover'd* thing, for shame,
Be-monster not thy feature.

I think *self-converted* affords a better meaning than the text. By *self-converted*, I understand,—one who, without the instigation of others, becomes a convert to either good or evil. Regan is as deep in iniquity as Goneril; but is instigated or countenanced in wickedness by her husband; which, being well known to Albany, he thus exculpates himself from having any concern in their diabolical proceedings; thereby telling her, that all her evil actions spring from her own heart, and make her a *convert* to the nefarious operations of Satan.

SCENE III.—*page* 521.

GENTLEMAN. ——— You have seen
Sun-shine and rain at once: her smiles and tears
Were *like a better day*.

The quartos read—*a better way;* which I believe correct: the error appears to me to be in the word—*like*, which should read—*link'd*. With this correction, we have a sublime idea.

On a summer's day, when the sun sends forth its rays, a shower passing through them, falls upon the earth:

thus the rain and sun-shine are totally separated. But, in the present picture; the tears which started from the eyes of Cordelia, as they chased each other, *they fell not to the ground*, her smiles caught them; they *link'd* each with the other, like unto a chain of pearls; and, falling on her bosom, adorned humanity: thus,—

> ——— her smiles and tears
> Were *link'd a better way:*

i.e. Her tears were too precious to fall to the ground.

Scene III.—*page* 524.

Gentleman. As pearls from diamonds *dropp'd.*

Before I read Mr. Steevens's proposed emendation, the same correction occurred to me. I believe our Author wrote:

> As pearls from diamonds *dropping.*

Scene IV.—*page* 526.

Kent. A sovereign shame *so elbows* him:

How could my predecessors reconcile this reading?—*so elbows him!* This, contrasted with our Author's text, affords, I think, as ludicrous a corruption as can be met with in these plays; but see what the change of a single letter effects; and what sublimity is obtained in place of nonsense. Our Author wrote:

> A sovereign shame *soul bows* him: his own unkindness
> That stripp'd her from his benediction, turn'd her
> To foreign casualties, gave her dear rights
> To his dog-hearted daughters,—these things sting
> His mind so venemously, that burning shame
> Detains him from Cordelia.

A sovereign shame so oppresses the soul of Lear for his unnatural treatment of the virtuous Cordelia, that he cannot command sufficient resolution to behold her.

Any reader who thinks this phrase requires an example will find one almost *verbatim* in Psalm lvii.

This error owes its origin to the person who read to the transcriber; he sounded the word *soul (so-el)*, which coming before *bows*, the transcriber gave the present corrupt reading.

The phrase *soul-bows* is farther strengthened by a passage in the WINTER'S TALE, Act V. sc. i. where Leontes says,—

> ——— "therefore, no wife: one worse,
> And better us'd, would make her sainted spirit
> Again possess her corps; and, on this stage,
> (Where we offended,) now appear, *soul-vex'd*,"

In this quotation I have given the passage as restored. See my notes, page 146.

SCENE VI.—*page* 537.

EDGAR. *Gone*, sir? farewell.

After the preceding speech, the stage direction says, *(He leaps and falls along.)* In my opinion, Gloster should not attempt his leap until Edgar bids him *farewell*. Be it also remembered, that the smallest turn to either right or left, will change the direction which a blind person intends taking; Edgar, therefore, tells Gloster, that he is *fronting the precipice;* and that he should not vary to either right or left. We certainly should read:

Go on, sir; farewell,—

After this, (the stage direction,) *Gloster leaps and falls along*. The quartos and folio read: *Gone, sir? farewell.* The second folio, and modern Editors: *Good, sir, &c.* Where the early editions vary, and that our modern Editors remain in doubt, we may be assured that the true reading has not been discovered. The transcriber mistook the sound, and wrote *Gone, Sir*, instead of, *Go on*, Sir:

Scene II.—*page* 538.

Edgar. Ten masts at *each* make not the altitude,
Which thou hast perpendicularly fell;

There is nothing more common with compositors, than to omit the first word, where two, immediately connected, begin with the same letter: Such, I believe, has been the case in the present passage.—I am strongly of opinion that our Author wrote:

Ten masts at *end* each make not the altitude,
Which thou hast perpendicularly fell;

Thus, imagination forms the picture at once: one mast after another, to that altitude which ten masts produce.

Scene VII.—*page* 566.

Physician. ——— the great rage,
You see, is cur'd in him: [and yet it is danger
To *make* him even o'er the time he has lost.]

There is neither sense nor harmony in this line.—I am certain our Author wrote:

——— the great rage,
You see, is cur'd in him: [and yet it is danger
To *wake* him even, o'er the time he has lost.]

Meaning—That it would be attended with danger, even to *awaken* his remembrance to past scenes.

As though we read:

———[and yet it is danger,
Even to wake him o'er the time he has lost.]

The *m* and *w* in manuscript are frequently mistaken the one for the other; by the context only, can the compositor, at times, form the true word.—But an *m* being in the *w* compartment, which is often the case, may have occasioned the present error.

ACT V.

SCENE I.—*page* 571.

GONERIL. For these domestic and particular broils
Are not the question here.

Surely a reading infinitely preferable to the present can be obtained, by combining that of the quarto and folio.

From the quarto:—

For these domestic door particulars,

From the folio:—

Are not the question here.

According to the present text, we must imagine an internal commotion in the kingdom, exclusive of the invasion.

Domestic wars are, more particularly, of two denominations; as *contention* for the crown, between the houses of York and Lancaster; and *rebellion*, as in the time of Charles I. to overturn the monarchy. But, whatever were the private views of the houses of Albany and Cornwall,—Goneril wishes to have *all domestic door particulars* (their family quarrels,) suppressed, that, by uniting their forces, they may repel the invaders.

SCENE III.—*page* 580.

EDMUND. ———to be tender-minded
Does not become *a word:—*

For—*a sword*;—

Such is the reading of the last edition of Johnson and Steevens. If, in the present state of printing, such errors creep in, what must have been the case, in Shakspeare's time, when the art was in a state of infancy!

SCENE III.—*page* 593.

EDGAR. ——— This would have seem'd a *period*
To such as love not sorrow; but another,
To amplify *too*-much, would make much more,
And top extremity.

Where Mr. Steevens says there is corruption, his opinion is seldom erroneous: two words are corrupt: we should read, as, I am bold enough to say, our Author wrote:

——— This would have seem'd a *pyramid*
To such as love not sorrow; but another,
To amplify *truth* much, would make much more,
And top extremity.

Meaning: This tender scene *would have seemed as a pyramid* of affliction to those whose sensibility could look on sorrow without being affected; but I, as a pristine cause, and an immediate sharer of that sorrow, cannot, *as* another, to amplify the truth, do justice to the afflicting scene: one less interested *would make much more of* it, *and*, in the relation, *top extremity*: i. e. would swell it to the utmost height of possible conception: or, *all that was ever conceived of woe before, it would surpass.*

Thus, we are left to conceive what this tender and afflicting scene must have been; when his relation, in comparison to that of a spectator, who would amplify the truth, is, but as a *pyramid* to the *top of extremity.*

These two errors evidently originate with the transcriber, who, for *pyramid*, caught—*period;* and, for *truth* much,—*too*-much: similarity of sound is obvious.

SCENE III.—*page* 600.

ALBANY. ——— Fall, and cease!

Mr. Malone doubts whether this speech be addressed to Lear: Mr. Steevens seems confident that it is.

When Mr. M. Mason furnished his highly-interesting note on the two preceding speeches, it is to be regretted that he left the subject unfinished; for, in my opinion, Albany continues the awful picture; and his words have no other relation but to the final dissolution of the world:

KENT. ——— Is this the promis'd end?
EDGAR. Or image of that horror?
ALBANY. ——— Fall, and cease!

Thus, it is obvious, that the highly-afflicting scene before them strikes each with almost the same degree of horror. Kent, oppressed with age, as well as affliction, views the events that have recently occurred, and the tragic scene before him, as the *promised end.* Edgar, in the bloom of youth and manly spirit, considers it as *the image of that horror:* i. e. of the calamitous scene which must precede general dissolution; and Albany marks his astonishment, by reflecting, as it were, on universal annihilation:—the *fall* of man, and *cessation* of the world. His words lead, in a great measure, to illustrate what Kent and Edgar have just said.

SCENE III.—*page* 603.

KENT. If fortune brag of two she lov'd and hated,
One of them we behold.

My predecessors seem to have misunderstood this passage. Kent means: Should fortune brag that she loved and hated *two persons,* one of them he beholds: but he thinks that she never loved and hated *two persons,* for, that Lear is the only instance ever known of such wonderful caprice.

Hamlet.

ACT I.

Scene I.—*page* 17.

Horatio. A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets.
— — — — — — — — — — — —
As, stars with trains of fire and dews of blood,

I cannot correspond in opinion with the Commentators that our Author did not intend a union of this verse with the preceding; and, moreover, think the impediment easily removed that has occasioned this degrading breach.

It is well authenticated, that a *comet* of great magnitude appeared about the time of Julius Cæsar's death. In our Author's Play of Julius Cæsar, various prodigies are glanced at to prepare the mind for the tragic scene that takes place in the Capitol: see Act II. sc. ii. where Cæsar says,—

——— "There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd and yielded up their dead:
Fierce fiery warriors fight upon the clouds,
In ranks, and squadrons, and right form of war,
Which drizzled blood upon the Capitol:
The noise of battle hurtled in the air,
Horses do neigh, and dying men did groan;
And ghosts did shriek, and squeal about the streets."

A *comet* is a *blazing star*, and distinguished from other stars by a *long train*, or tail of light, always opposite

to the sun. "When the light is westward of the sun, according to Dr. Johnson, "the comet is said to be tailed, because the *train* follows it." The stars, then, with *trains of fire*, to which Horatio alludes, are no other than comets; and such prodigies must have been familiar to Shakspeare, for, in the year 1572, 1596, 1600, 1602, 1604, and 1612, stars of this description appeared. But had the text been correct, this, which can afford but little information to the intelligent, were unnecessary, as the plurality of stars, which the present text exhibits, is like the heat of the sun on burning embers, one fire puts out another; so doth these stars, they extinguish each other, and leave a passage obscure, which required but *one star* perfectly to illumine.

Instead, then, of—*As stars*, I am bold enough to say, our Author wrote, *A star*.

The transcriber, in the first instance, mistook the sound, by the *s* in *star*, which he gave to the article preceding the substantive; for if the article be not sounded emphatically, before *st*, it will be found to sound—*As star:* and, as the singular substantive was nonsense without the article, he made it plural. Now, expunge the two *s's*, which have been erroneously inserted, and judge whether Mr. Steevens be not mistaken in saying, *that an intermediate verse has been lost.* I read, as I am convinced our Author wrote:

> A little ere the mightiest Julius fell,
> The graves stood tenantless, and the sheeted dead
> Did squeak and gibber in the Roman streets.
> *A star* with trains of fire and dews of blood;
> Disasters in the sun; and the moist star,
> Upon whose influence Neptune's empire stands,
> Was sick almost to dooms-day with eclipse.

Besides, see the distinction which our Author makes between the *blazing star* and the *moist star;* and also the *appendage* connected with the one, and the *influence* attached to the other: *A star with trains of fire, and the moist star, upon whose influence Neptune's empire stands.*

In short, the prodigies that took place on the earth being described, these phænomena discovered in the firmament come in appropriate succession: that this, though called a star, was a *comet*, we have even the words of Calphurnia:

"When beggars die, there are no *comets* seen;
The heavens themselves blaze forth the death of princes."

SCENE I.—*page* 21.

HORATIO. Stop it, Marcellus.—
Do, if it will not stand.

Mr. Steevens observes,—"I am unwilling to suppose that Shakspeare could appropriate these absurd effusions to Horatio, who is a scholar, and has sufficiently proved his good understanding, by the propriety of his address to the phantom." These effusions Mr. Steevens would have transferred to Bernardo.

In many parts of these plays there are what would be deemed incongruities, but that our Commentators have most judiciously explained, and pointed them out, to be, in our Author, *Strokes of Nature*. In the present instance—*Stop it Marcellus*, and afterwards the hemistic, *Do, if it will not stand*, I consider entitled to the same marks of distinction: for, we are not to suppose, that Horatio, though he has addressed the Ghost with great propriety, is not alarmed: Behold his agitation when, on hearing the cock crow, the Ghost retires. Here he loses all that energetic language with which reason and reflection aided him, and he exclaims, *Stay, and speak:* but, however bold this may be, it proceeds from agitation; and, anxious to obtain an answer, he cries to his companion, *Stop it, Marcellus:* here he partly forgets it is a phantom; he sees the form move; and, with the undaunted courage of a soldier, Marcellus demands,—*Shall I strike at it with my partizan?* To this agitated Nature replies,—*Do, if it will not stand.* But

vain their words,—vain their courage: In the moment 'tis before Bernardo, the next before Horatio:—At length Marcellus exclaims, '*Tis gone!* and then returning wisdom points out to both the absurdity of that courage, which, in a moment of forgetfulness, they imagined could obstruct the passage of a phantom, on which their *vain blows* would prove *malicious mockery*:—See how fear operated on Marcellus and Bernardo, in Horatio's account of the phantom to Hamlet:

> ——— "thrice he walk'd,
> *By their oppress'd and fear-surprized eyes,*
> Within his truncheon's length; *whilst they, distill'd*
> *Almost to jelly with the act of fear,*
> *Stand dumb, and speak not to him.*"

In my opinion, Nature could not dictate to man language more like her own.

SCENE II.—*page* 31.

HAMLET. A little more than kin, and less than kind.

Surely, Dr. Johnson's explanation of this passage must be correct. The word *kind* (German for *child)* is more appropriate than any sense we can obtain from the English word *kind.* If I mistake not, in Scotland, the same word is in use, and has a similar meaning. It should also be observed, that the King hears not this observation of Hamlet, but is supposed to continue his speech—"*How is it that the clouds still hang on you?*" Here Hamlet answers him, and plays on the word *sun*,—"Not so, my lord, I am too much i'the *sun.*" When the King calls him *son*, in his former speech, Hamlet answers, *aside*, I am less than *kind* (son). But now he lets him take what meaning he pleases out of his words: his own being, *I am too much of the son*, in paying respect to a mother who disgraces Nature by sharing an incestuous bed.

Scene II.—*page 37.*

King. This gentle and unforc'd accord of Hamlet
Sits smiling to my heart:

Sits smiling, to give cheerfulness to his heart; and, by its lively image, to prevent the obtrusion of gloomy reflection.

Scene II.—*page 42.*

Hamlet. I am very glad to see you: good even, sir.

This passage has been totally misunderstood: and that it should, I am not at all surprised; for the punctuation would deceive the most minute critic. The word *even*, according to the acceptation it must receive in its present position, means, *to make one party out of debt with another, either in point of pecuniary obligation or compliment:* In the latter sense, Hamlet's familiar politeness induces him to use it: but false punctuation has perverted the sense of the passage, and made my predecessors, under the persuasion that it alluded to *the time of the day*, attempt its illustration. I read:

Marcellus. ——————My *good* lord.
Hamlet. I am very glad to see you *good*:—even, sir.

Hamlet plays doubly on the word *good;* he is understood to mean—*well in health*, and *pure in morals:* and, at the same time, he tells Marcellus, that he is *even with him* in courtesy of expression.

Sir Thomas Hanmer was so well convinced that the present reading was corrupt, he altered the text from "good *even*" to "good *morning:*" a change, which, if Hamlet's salutation was intended to distinguish the time of the day, would be perfectly just; for, on the determination of Marcellus to advise Hamlet of the strange figure they had seen, he observes:

——— "And I this *morning* know
Where we shall find him most convenient."

Accordingly, Marcellus and his two companions pay Hamlet a morning visit.

But, what transcriber or compositor could make so extraordinary a blunder? Is there either affinity of sound or resemblance of characters in *even* and *morning*? Had the corrupt reading been—good *evening*, a careless writer or compositor might, unguardedly, insert the one for the other; but the contraction displays that this could not have been the case; and that *even* was the Author's word.

The familiar salutation—*good evening*, is generally used when company separate towards night: but surely, when one or more gentlemen come to visit another, were the person so visited to say, *on their entrance*,—I am glad to see you: *good evening:* must it not be tantamount to telling his visitors he cannot remain longer in their company? or, in fact,—*go about your business, I cannot attend to you?*

But mark Horatio's guarded mode of expression, and which results from his observing how Hamlet has just played on the word *good:* he avoids saying "*my good lord;*" and, in reply to Hamlet's question, says,—

"A truant disposition, good my lord."

He understands Hamlet's meaning; and knows, that restraint and ceremonial distinction are unpleasant to him; of this he has also had a lesson. See the anterior part of this scene:

HORATIO. "The same, my lord, and your poor servant ever."
HAMLET. "Sir, my good friend; I'll change that name with you."

Thus, Hamlet's humility and courtesy would even change *prince* for *servant* with his friend.

In respect to time, alluding to *good even*, Dr. Johnson observes, "Between the first and eighth scene of this Act it is apparent, that a natural day must pass:"—this is but the second scene.

Scene IV.—*page* 65.

Hamlet. This heavy-headed revel, east and west.

If *heavy-headed revel, east and west,* means *from one end of the world to the other,* why should the words—*other nations* be introduced? Do not the words—"*throughout the world,*" include all nations? In my opinion, Hamlet simply means the disgraceful appearance of a drunkard, who, when top-heavy, staggers from *side to side;* and which state he humorously terms, *east and west.* It is but another figure for that inebriety which Enobarbus, in Antony and Cleopatra, calls the *reels.*

Scene IV.—*page* 68.

Hamlet. ——— The dram of *base*
Doth all the noble substance *often dout,*
To his own scandal.

The quarto, where, it seems, this passage is only found, reads:

——— "The dram of *eale*
Doth all the substance *of a doubt,*"

In an antecedent part of this speech, Hamlet observes, that "*Some habit too much* o'er-leavens *the form of plausive manners:*" meaning, that a small portion of *leaven* (vice) corrupts the whole man. The figure exhibited in this passage bears much the same meaning; but, instead of fermenting the noble substance by *leaven,* it is fermented by *yeast,* which is produced by the intestine motion of *ale,* and which, when kneaded with *flour,* changes the entire mass. I should think, then, that we have no necessity for so extraordinary a substitute as *base* for *eale.* I read:

——— The dram of *ale*
Doth all the noble substance *over dough*
To his own scandal.

The *noble substance*, (man,) the Poet compares to *kneaded flour*, or unleavened paste; but, when the *dram of yeast* (ale) is added to it, the entire mass becomes fermented. So with man, one particle of vice leaves him no longer in a state of purity; for, though he may possess many virtuous qualities, that vicious particle corrupts or destroys the good effects they might otherwise have produced.

The word *eale*, as in the quarto, is according to the orthography of Shakspeare's time: *Of a doubt To*, for *over dough To*, is evidently the error of the transcriber, who mistook the words, from their similarity of sound.

In CYMBELINE, Act III. sc. iv. we meet a passage something expressive of the same meaning:—

> ——— "So then, Posthumus,
> Will lay the *leaven* on all proper men;"

Which Mr. Upton interprets:—"Will infest and corrupt their good name, (like *sour dough* that leaveneth the whole mass,) and will render them suspected."

That the present text is corrupt and unmeaning, must be obvious to every reflecting mind: I have endeavoured to give it some sense, but cannot speak with that perfect confidence which I do on most of my restorations: I at first thought we should read:

> Doth all the noble substance *oft a-dough*,

which phrase, though now obsolete, might have been used in Shakspeare's time. That the word *dough* formed part of the passage, I am convinced, but I cannot work it up perfectly to my wishes. Mr. Dryden, speaking of the composition of man, says,—

> "When the gods moulded up the paste of man,
> Some of their *dough* was left upon their hands,
> For want of souls, and so they made Egyptians."

SCENE V.—*page* 78.

GHOST. Doom'd for a certain term to walk the night;
And, for the day, confin'd to *fast in* fires,

The observations of the Commentators on this passage, particularly Mr. Mason's, are merely imaginary, and so far removed from probability, that any appearance upon which ideal truth may be founded, becomes necessary to retrieve the text. If, according to Mr. Mason's interpretation, that the spirit is doomed (feeling an appetite for eating) *to fast in fires till its crimes are burnt and purged away*, does not the text then imply, that the spirit will still be doomed to the torments of the fires, and its only mitigation, after a certain time of continued punishment, is, *that it will receive food to appease its appetite?* No other literal construction can be put upon the passage.

Whatever idea we may entertain of the joys of Heaven, unremitting punishments await the wicked in hell; if but for a given period, to cleanse us from unrepented sins, still there remains a prospect of happiness. But, though the Poet has brought a shade from thence *to walk the night*, must we not conclude its soul remains in torments? Can we suppose that in hell there is either meat to appease hunger or drink to assuage thirst, that the Ghost should make the want of these necessaries for the support of life a matter of astonishment? Besides, if it did, then must the Ghost deviate from the orders it had received:—"*I am forbid to tell the secrets of my prison-house.*" In short, the Author never formed such absurd notions of the infernal regions.

Hell is a place assigned by the Almighty for the Devil and those rebellious spirits who forfeited Heaven for their apostacy: before the world was, Hell was, and its fires *unconsumable and unquenchable*. They require not to be *fed* by any combustible, and upon this alone our Author founds his reading:

Doom'd for a certain term to walk the night;
And for the day, confin'd to *fasting* fires,

Fires, as I have already observed, that *are unconsumable*, and which require not to be *fed* by any combustible matter.

The person who read to the transcriber not having laid any emphasis on the *g*, in *fasting*, its value was lost; and thus, *fast in*, for *fasting*.

SCENE V.—*page* 86.

GHOST. O, horrible! O, horrible! most horrible!

The lady who suggested to Dr. Johnson that this line belongs to Hamlet was unquestionably right. The exclamation is natural, and must have been waited for by the Ghost. Even the subsequent verse shows that the Ghost approves the horror, and, at the same time, the sympathy displayed by Hamlet at the unprepared state in which his father was sent to answer for his crimes. Nor does the impression become in any measure defaced, while awaiting a suitable opportunity to revenge his father's cause. See Act IV. sc. iii. where the King is at his prayers. The same horror strikes Hamlet's imagination, and he deems revenge incomplete, unless he can send him to the other world, unprepared, "*With all his imperfections on his head.*"

SCENE V.—*page* 89.

HAMLET. ——— Now to my word;
It is, Adieu, adieu! remember me.

Mr. Steevens says, Hamlet means, *the military watch-word.*

Can we for a moment imagine, that the military watch-word for the night and the parting words of the Ghost

are the same?—Absurd! Besides, Hamlet has only the same ground to go over that he came, and his friends are awaiting his return with anxiety: nay, so close are they, that Horatio is heard, immediately after Hamlet has written down the parting words of the Ghost, to call out—*My lord! my lord!* and he and Marcellus enter.

Mr. Steevens is certainly in error: for Hamlet had no occasion for a *watch-word*. *Now to my word*, means, that he will fulfil the promise he made to the Ghost, whose parting words were—*Adieu, adieu! remember me.* There, however, appears an error in the text: I am certain our Author wrote:

——— Now to my word;
Its,—Adieu, adieu! remember me.

Its words, the words of the Ghost. See the preceding part of this speech:—"*Remember thee?*" and the conclusion—"*I have sworn't.*" He has sworn to remember the words of the Ghost. See his oath previous to his seeking for his tables.

Both pronouns should be emphatically sounded.—"Now to *my* word," (to keep his word) "*Its*,—Adieu, adieu! remember me," (the Ghost's words.)

ACT II.

SCENE I.—*page* 99.

POLONIUS. ——— Marry, sir, here's my drift;
And, I believe, it is a fetch of warrant:
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working,
Mark you,
Your party in converse, him you would sound,
Having ever seen, in the prenominate crimes,

Part of this speech seems very corrupt; both words and punctuation conspire to make it nonsense. I shall not analyze it, but hasten to give it that reading which I am certain came from the Author:

——— Marry, sir, here's my drift;
And, I believe, it is a fetch of warrant,
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working:
Mark you your party in converse; him you would sound,
Hearing ever: seem in the prenominate crimes,
The youth you breathe of, guilty.

Thus, the construction of the speech is perfectly clear: The words—*Mark you*, which should commence the verse, have been erroneously taken to mean,—*Pay attention to what I say:* whereas, they refer to the party with whom Reynaldo is to hold converse respecting Laertes; and the person most inclined to give him information, he must pay particular attention to: *hearing ever*, (not interrupting him) and *seeming*, both by looks and actions, and words when he can introduce them with propriety, to be one already initiated in those vices which may be attached to Laertes: by this policy, says Polonius, your party will be unguarded, and you will gain true information.

Having ever for *hearing ever*, and *seen* for *seem*, proceed from false transcription.

SCENE II.—*page* 129.

HAMLET. The clown shall make those laugh, whose lungs are tickled *o' the sere.*

For *o' the sere*, we should read—*a' the sere*; that is, at the fall of the leaf. This is considered the most critical period for those who are asthmatical: but, even now, the clown shall make those laugh to that degree, that they shall cough as though it were at the fall of the leaf.

SCENE II.—*page* 146.

HAMLET. ———but it was (as I received it, and others, whose judgments, in such matters, cried in the top of mine) an excellent play.

This simple passage can easily be explained: Hamlet, not only from his superior rank, but great natural abili-

ties, was looked up to by others for his judgment upon the piece; and as, according to his taste, he pronounced it an excellent play, they also deemed it excellent.

ACT III.

SCENE I.—*page* 169.

HAMLET. For who would bear the whips and scorns of time,

Hamlet speaks generally, not particularly, and alludes to the calamities often attendant on longevity: *The oppressor's wrong, the proud man's contumely, the pangs of despis'd love*, &c. &c. are the various *whips and scorns* that patient merit bears in its progress through life; and which, were it not *for the dread of something after death*, no person sensible of such calamities would suffer. The text is certainly correct.

SCENE II.—*page* 218.

HAMLET. To withdraw with you.

Before I paid attention to Mr. Mason's note, I was of opinion that these words should be addressed to the Players, first correcting the passage thus—*So:* withdraw with you. On receiving any article from an inferior, as Hamlet does the *recorder* from the Player, the word *so* implies *very well*, or *that's well*. But it should be observed that there is no stage direction for the *exit of the Players;* and Hamlet would scarcely suffer them to remain in his presence during the remainder of the scene: Farther, is it not evident that the Players are introduced merely to give Hamlet an opportunity of taking *one of the recorders*. The passage should be regulated thus:

O, the recorders:—let me see one. (*He takes a recorder.*) *So:*—withdraw with you.—(*to the Players, who exit.*)

It is a playful or vulgar saying, *Set off with you:* so, *withdraw with you*, has the same meaning.

SCENE II.—*page* 218.

HAMLET. Why do you go about to recover the wind of me, as if you would drive me into a toil?

Mr. Malone seems to have mistaken the sense of this passage; the import of which I understand to mean,—Why do you go about, in such an underhand manner, to sift my thoughts, or lay stratagems to drive me into a toil? The idea is taken from a trap to catch wild beasts.

SCENE III.—*page* 227.

KING. ——— *Pray can I not,*
Though inclination be as sharp as *will;*

The compositor, in my opinion, mistook a note of admiration for a *t*. I believe our Author wrote:

——— Pray, can *I?—No!*
Though inclination be as sharp as *'twill;*

The reading—*'twill* for *will*, as recommended by Dr. Johnson, should certainly be adopted; for *inclination* and *will* are nearly synonymous terms.

SCENE IV.—*page* 235.

HAMLET. As kill a king!

Had the Queen been, in any manner, accessary to the King's death, the Ghost would scarcely express that tenderness for her safety which a subsequent part of this scene exhibits:

"But, look! amazement on thy mother sits:
O, step between her and her fighting soul;
Conceit in weakest bodies strongest works;
Speak to her, Hamlet."

Had Shakspeare intended to attach greater culpability to the Queen than her incestuous marriage, this anxiety for her peace would not have been introduced; but, as the art of the usurper overcame female imbecility,

her crime is considered rather venial, and the Ghost's resentment for her misconduct becomes disarmed.

There is also another passage in this scene which helps to confirm the Queen's innocence. The stings of conscience have seldom an intermission when they arise from murder; but the passion of love, in a female breast, rarely admits scruples, whether the connection be of an incestuous nature or an act of adultery, so long as the object with whom she maintains a criminal intercourse pays that attention which first actuated her to violate propriety. Now, this being the case with the Queen, who, in the gratification of sensuality, has never looked into her soul to seek the blush of shame, her conscience remains without a sting: nor does she consider herself guilty, until roused by the hideous picture drawn by Hamlet of her incestuous intercourse; and then only does she feel the enormity of that offence, which induces her thus to testify her contrition,—

> "O Hamlet, speak no more:
> Thou turn'st mine eyes into my very soul;
> And there I see such black and grained spots,
> As will not leave their tinct."

See also Hamlet's speech after this, and the Queen's reply. But, indeed, the *dumb show*, which precedes the interlude, is sufficient in itself to denote both the Author's intention and Hamlet's conviction of the Queen's innocence.

It is, however, evident that the Queen had a criminal intercourse with the usurper before he murdered his brother. See Act I. sc. v. where the Ghost says,—"Ay, that incestuous—that adulterate beast:" and this knowledge it is that fires the indignation of Hamlet and actuates him to use the cutting words—*As kill a king!* for, he considers that his mother, by her illicit connection, was the primary cause of his father's death, and that ambition to ascend the throne was an after consideration of the usurper.

SCENE IV.—*page* 246.

HAMLET. Nay, but to live
In the rank sweat of an *enseamed* bed;

Great exertions have been used to establish the present reading; *hog's lard* and the *inside fat of a goose* have been presented to strengthen the figure. It is with great reluctance I introduce a word that may offend chastity; but the speech throughout necessarily awakening the grossest ideas, the eye of delicacy can scarcely be more shocked by reading, as I am certain the Author wrote:

Nay, but to live
In the rank sweat of an *ensemen'd* bed;

Meaning: A bed stained with lust, and where, *stew'd in corruption*, as Hamlet says, she *makes love over the nasty sty*.

SCENE IV.—*page* 252.

HAMLET. That monster, custom, who all sense doth *eat*
Of habit's *devil*, is angel yet in this.

To the carelessness of the transcriber must be attributed two errors conspicuous in this passage; for *ape* he wrote *eat*, and for *oft*—*of*. I correct thus:

That monster, custom, who all sense doth *ape*,
Oft habits devil, is angel yet in this.

Meaning: However passion might influence you to sinful acts, let it not overcome you in this: *Go not unto my uncle's bed:* assume the appearance of virtue, if *you have it not;* for even that monster, custom, whose pernicious habits all mankind *ape*, or *imitate*, and who often habits vice in the semblance of virtue, is angel yet in this: that is, however diabolical those practices may be which are sanctioned by custom, yet custom never sanctioned incestuous marriages.

Or, perhaps, better to read:

> That monster, custom, who all sense doth *ape*
> Of *devils' habits*, is angel yet in this.

It, however, must be acknowledged that by the word *ape*, which I am convinced was the Author's, and *evil*, as recommended by Dr. Thirlby, a very familiar sense is obtained:

> That monster, custom, who all sense doth *ape*,
> Of *habits evil*, is angel yet in this.

That monster, custom, whose *evil habits* all mankind *doth ape, is angel yet in this.*

I prefer this reading; but Dr. Johnson seems confirmed in opinion that an opposition was meant between *angel* and *devil*, and, indeed, I think him correct; for, immediately after, showing how far vice is screened under the mask of virtue, Hamlet observes,—

> "That to the use of actions fair and good
> He likewise gives a frock or livery,
> That aptly is put on."

ACT IV.

SCENE II.—*page* 265.

HAMLET. The body is with the king, but the king is not with the body.

Hamlet plays on the word *body;* he means not the body of Polonius, but the collective body, *the people:* he therefore says, *the body is with the king*, because the king is the head of the people; *but the king is not with the body*, because, being a usurper, he is afraid to trust himself among the people; therefore, he is merely *a thing*, for he reigns not in the hearts of his subjects.

SCENE IV.—*page* 272.

FORTINBRAS. We shall express our duty in his eye.

i. e. In his presence. I should not have deemed an explanation of this passage necessary, but that the example

from ANTONY AND CLEOPATRA, as introduced by Mr. Steevens, is inadmissible here: "*tended her i'the eyes,*" alludes to the *eyes* connected with the rigging of a ship. See my notes on ANTONY AND CLEOPATRA.

SCENE IV.—*page 273.*

CAPTAIN. To pay five ducats, *five*, I would not farm it;

I cannot see why *five* should be repeated. In my opinion, the Captain, to show his utter contempt of the disputed patch of ground, says,—

To pay five ducats; *fly!* I would not farm it;

Meaning: that though it were given him, conditionally, that he should cultivate it, he would not accept it.

SCENE VII.—*page* 309.

KING. But that I know, love is *begun* by time.

Mr. M. Mason gives the sense intended by the Author, but is not equally fortunate in the word he substitutes to obtain it.

That the text, with the word *begun*, is nonsense, all must admit: I read:

But that I know, love is *benumb'd* by time.

In the sound of *benumb'd* and *begun*, there is so far a similarity, that a transcriber, not cautiously attentive, might make such a mistake. This word gives a pure sense; the passage corrected means,—However fervent love may be, it abates by degrees, and, in the course of time, becomes, as it were, *torpid:* but, as some spark of love still remains, that spark time again qualifies, and the *flame becomes as strong as ever.*

The idea is taken from the torpid state in which some animals remain; but which, in due season, revive, and again enjoy the same strength and perfection.

ACT V.

SCENE I.—*page* 336.

PRIEST. We should profane the service of the dead
To sing *a requiem*,

The folio reads:—"To sing *sage* requiem."

We may be perfectly convinced that *a requiem* is not the original reading; the difference between the article *a* and the word *sage* being too great for any blunderer, either transcriber or compositor, to make.

The *f* and *g*, in the letter case, are next each other, and frequently the one is found in the other's compartment. In my opinion, a *g* was in the *f* box, by which, in composing the word *safe*, the wrong letter made it *sage*. We should read:

To sing *safe* requiem, &c.

Meaning: that *safe* and immediate flight to the regions of bliss, which they sing for those who depart this life in perfect peace with the world, and in the joyful hope of salvation. The Author evidently aims at the illiberal principles of the Priest, who, if it were in his power, by merely chaunting what he terms *safe requiem*, would not do it, even to save that soul from suffering the torments of purgatory.

SCENE I.—*page* 338.

HAMLET, Woul't drink up *Esil?* eat a crocodile?

However ingenious Mr. Malone's strictures on this passage, I am convinced that Hamlet means impossibilities, and that the inference he designs is, that he would die for Ophelia.

When we take into consideration the shock which Hamlet receives on beholding the mutilated obsequies of her he loved, and sees her remains consigned to the

silent tomb, no act, however wild, or expression, however wanton, should be analyzed to extract reason: as unreasonable, then, is it for us to suppose, that millions of acres could be heaped on him and Laertes, as that he could drink up a river or eat a crocodile! That Hamlet challenges Laertes to acts of impossibility, his own words evince,—*if "thou prate of mountains, let them throw millions of acres on us:"* and afterwards,—*"nay, an thou'lt mouth, I'll rant as well as thou."* From this, nothing but mad, ranting declamation is expected; nor can we suppose that a far-fetched word would be rooted from his imagination to imply vinegar, and of which a small quantity must sicken him; or, that a piece of a *crocodile* would be so disgusting as to render the eating of it impossible. Convinced, then, that Hamlet, to meet the rant of Laertes, means impossibilities, I have attempted to defend the opinion of Mr. Steevens, but with the reading (Esil) which he retains, I cannot concur.

Sir T. Hanmer reads—*Nile*. I certainly think I should have proposed the same word, and upon these grounds: *Nile* was formerly spelt *Nisle*, which the person who read to the transcriber sounded *Nis-le*,—or, if the dot was not over the *i*, taking it for an *e*,—*Neesle;* and the emphasis being stronger on the *e* than the *n*, the transcriber wrote *Esil*, or *Esile*, both having the same sound: Or, if a capital *E* fell into the *N* box, which is nearly under it, the compositor thus made *Eisle*, which being deemed erroneous, as I should imagine we have no such word, the corrector transposed the *s*, and made it *Esile*, as in the folio. Let it also be considered that the *crocodile* is peculiar to the river *Nile*, which proves that the Poet's fancy was confined to one source for both figures: for why should he transport imagination to a distant region *for drink*, when he had it at the same place that produced his *dish of fish?* Again, that chiming sound for which our Author displays a strong partiality, is strikingly conspicuous in the words

Nile and *crocodile*. I am, therefore, confident Shakspeare wrote:

Would't drink up *Nile?* eat a crocodile?

Scene II.—*page* 350.

Hamlet. As peace should still her wheaten garland wear,
And stand a *comma* 'tween their amities;

Though this passage, by the ingenuity of Dr. Johnson, is considered correct, yet a *note of admiration*, if a point was to determine the matter, would have been more apposite; for never was *comma* so misplaced as in the present instance. I hesitate not to say, that our Author wrote:

As love between them like the palm might flourish;
As peace should still her wheaten garland wear,
And stand a *column* 'tween their amities;

What figure can be more expressive of a good understanding between two monarchs? Peace, with her wheaten garland, denoting plenty, was to be the grand *column* to perpetuate that friendship they had sworn to maintain.

The top of the *l*, in the word *column*, not being sufficiently clear, and being immediately followed by *um*, made *lum* appear as *mm*, and the terminating *n*, which, in the writings of former times, nearly resembled an *a*, was taken by the compositor for that character.

Scene II.—*page* 353.

Hamlet. For by the image of my cause, I see
The portraiture of his: *I'll count his favours:*

That this passage, in its present state, is corrupt, I have not the smallest doubt: and that the elucidations are forced, and the word *court* for *count* absurd, I shall strive to prove.

The origin of Hamlet's grief was the loss of his father: that of Laertes arose from a similar cause.—

Hamlet wishes to revenge his father's death: Laertes enters into a diabolical plot to effect a similar revenge. Thus, as Hamlet cannot forgive him who killed his father, he, *in the image of his own cause, sees the portraiture of the other's;* and concludes, that he cannot expect forgiveness from Laertes. How, then, can we, for a moment, suppose that Hamlet would *count upon favours from Laertes?* or, as Mr. Malone very justly observes,—"What favours has Hamlet received from Laertes, that he was to make account of? And can it be supposed that the dignified Hamlet would stoop to *court* the *favours* of a man whose father he has so recently slain? Impossible!"—

I am convinced that, by expunging a colon and an apostrophe, we obtain the original. I read:

> For by the image of my cause, I see
> The portraiture of his: I'll count his *fervour:*

Hamlet denotes sorrow for having suffered his passion to get the better of him when he met Laertes at the interment of Ophelia. In testifying his love, Hamlet gave the first cause of offence; but Laertes, in the *fervour* of his passion, gave the first insult. Hamlet, therefore, on reflection, perceiving that Laertes had a justifiable reason for displaying his resentment, is willing to attribute it to *heat of passion*, notwithstanding that Laertes, in *the bravery of his grief*, insulted him, who, as a prince, was his superior.

The word *favour* for *fervour* might be easily mistaken in sound by the transcriber, or by similarity of characters by the compositor. This latter, I think the original reading.

SCENE II.—*page* 357.

HORATIO. Is't not possible to understand in another tongue? you will do't, sir, *really.*

The punctuation recommended by Mr. Steevens should be adopted: sense cannot be extracted out of the passage in its present state. The word *really* is erroneous. We should read:

> Is't not possible to understand? In another tongue you will do it, sir, *readily*.

The speech is evidently addressed to Osric, who, foiled by Hamlet in affected phraseology, is recommended by Horatio to translate the words into another tongue, by which he ironically tells Osric, that he will *readily* understand Hamlet's meaning.

SCENE II.—*page* 361.

> OSRIC. The king, sir, hath laid, that in a dozen passes between yourself and him, he shall not exceed *you* three hits; *he hath laid on twelve for nine.*

There is but one mode of explaining this enigmatical wager, and which our Author, in one of his waggish moments, seems to have designed as a puzzle, by making Osric change his affected phraseology for that of the Clown, who, in the first scene of this Act, in answer to Hamlet's question, says,—"he will last *you* some eight year, or nine year: a tanner will last *you* nine year." To perfectly understand my meaning, expunge the pronoun *you*, in which the quibble lies, and the sense is obvious:—*The King, sir, hath lay'd, that in a dozen passes between yourself and him, he shall not exceed three hits.*

Now the wager is this:—There are to be a dozen passes: the King lays, that Laertes shall not, in the dozen, *exceed three hits:* the other nine, Hamlet's skill shall either parry, or he shall hit Laertes: thus, the odds is materially against the King; for if Laertes gains four hits, the King loses, though Hamlet proves the better swordsman. *He hath laid on twelve for nine*, is but a

repetition of the principle on which the wager is founded, and was, I suppose, a phrase sufficiently familiar, in Shakspeare's time, to all fencers: its simple meaning is—that, on *twelve passes*, Laertes shall *miss nine:* thus, should he gain but three hits, the King must win the wager.

SCENE II.—*page* 378.

HAMLET. Which have *solicited*—

This hemistic, hitherto so corrupt as to preclude the possibility of guessing Hamlet's meaning, proves what slight dependence should be placed on words not susceptible of other than forced elucidation. In the present instance, Dr. Warburton defines *solicited*, to mean—*brought on the event!* and Mr. Malone explains it—*which have incited me to!* Thus, because *solicited* is an English word, *it must be the Author's*, and a forced or tortured explication given of it, to gain a desired construction of the passage.

Hamlet wishes Fortinbras to be made acquainted with all the events that have led to this fatal catastrophe, and with which Horatio only is acquainted. Self-justification he anxiously wishes, but death makes such rapid approaches, he finds this impossible. On Horatio, then, he depends: to his friendship he commits his innocence, and which he expects will be proved by an exposition of the treachery so successfully practised against him, and which cuts him off in his early prime of life: thus, anxious to leave an unblemished reputation, and to live in the memory of Fortinbras, he says,—

> ——— he has my dying voice;
> So tell him, with the occurrents, more or less,
> Which have *so limited.*

He would have said, *my earthly career*, or, *the number of my years;* but unable, he concludes, *The rest is silence.*

The ingenuity of the Poet could not produce any two words more expressive of meaning, so as to convey an idea of what his arrested breath would have uttered.

The words *so limited* and *solicited* can be said but to vary in one letter, a *c* for an *m:* and which error, no doubt, arose from a *c* being in the *m* compartment; for that of the *m* is immediately under the *c:* thus, the word appearing in the proof *so licited,* the corrector conceived it to be a broken word, and marked the *so* and *licited* to be joined.

SCENE II.—*page* 382.

FORTINBRAS. This quarry cries on havock!

Fortinbras, ignorant of the true cause that exposes to his view the tragic scene, thinks treason has been practised, and that it is his duty to punish the traitors. In my opinion, we should read:

This quarry cries,—*On havock!*

i. e. This princely blood cries out for vengeance: as the havock is begun, so must it be continued against the traitors.

In JULIUS CÆSAR, Act III. sc. i. we meet the same phrase, and similarly applied:

"And Cæsar's spirit, ranging for revenge,
With Até by his side, come hot from hell,
Shall in these confines, with a monarch's voice,
Cry *havock!*"

Cymbeline.

ACT I.

Scene I.—*page* 403.

Gentleman. You do not meet a man, but frowns: our *bloods*
No more obey the heavens, *than* our courtiers;
Still seem, as does the *king's*.

This passage may, indeed, be considered difficult; and the Critic who can extract a meaning from it, in its present state, may boast peculiar penetration. Several attempts have been made to purge it of its corruption, but I believe *blood* must be taken away at last. Dr. Warburton reads *brows*.—Before I saw this emendation, I was decidedly of opinion that such was the original reading: nay, the word *frowns*, which precedes it, puts it beyond dispute. But this is not the only corrupt word in the passage: the punctuation is also erroneous. I read:

> You do not meet a man but frowns; our *brows*
> No more obey the heavens: *then* our courtiers'
> Still seem as does the king's.

To use Dr. Warburton's words,—"It is the *outward* not the *inward* change that is here talked of, as appears from the word *seem*." There is a double ellipsis in the passage: See how familiar the present emendation makes it:

> ——————— our *brows*
> No more obey the heavens:—then our courtiers' (*brows*)
> Still seem as does the king's (*brows*.)

The first Gentleman says,—"You cannot meet a man but frowns:" in frowning, we contract and distort the *brows:* and, by so doing, we *disobey the ordinance of heaven:* and why the Gentleman makes the assertion that "our *brows* no more obey the heavens," he has from Sacred Writ; for Solomon's wisdom being of divine inspiration, his Proverbs become tantamount to a heavenly command: and, no doubt, Shakspeare had the Proverb in view, which says,—

> "*Let thine eyes look right on, and let thine eyelids look straight before:*"

Those who frown cannot do this; therefore, their *brows* obey not the heavens.

The King, as we subsequently learn, on finding that Imogen is married to Posthumus, is irritated to the highest degree: a *constant frown* displays his anger; and his *courtiers,* in order to testify their approbation of the severe sentence of banishment, as passed on Posthumus, assume the same looks of severity: *they frown,* to make their *brows* correspond with the dark looks of the King; though the entire of them would rather denote satisfaction. See a subsequent speech from the same Gentleman:

> ——— "But not a courtier,
> Although they wear their faces to the bent
> Of the king's looks, hath a heart that is not
> Glad at the thing they scowl at."

They are glad that Imogen, by marrying Posthumus, has escaped the proposed union with Cloten.

The comparative particle *than* seems to have been introduced in order to remove part of the obscurity: but, by placing a colon after the word *heavens,* the period is complete: and, by substituting *then* for *than,* and expunging the points, the subsequent part becomes also a period.—*Courtiers* and *King's* find their relative in the word *brows.*

SCENE II.—*page* 415.

CYMBELINE. ———O disloyal thing,
That should'st repair my youth; thou heapest
A year's age on me!

Cymbeline seems so very limited, that his grief promises to be speedily overcome: but I am of opinion with Sir T. Hanmer, that the influence of grief was designed by our Author to heap many a year's age on him. The correction is easily made. I read:

——————— thou heapest,—
Ay, [ay]*-years'* age on me!

The *y* in *Ay* was lost in sound by the next word beginning with the same letter.

SCENE V.—*page* 428.

IACHIMO. —— for taking a beggar *without more* quality.

The folio reads:

—— "without *less* quality."

The grammatical inaccuracies, so conspicuous in many of these plays, are, in my opinion, in most instances, falsely attributed to Shakspeare. A writer of his distinguished merit could not fail of knowing the difference between *more* and *less*, and their respective applications: it might as well be said of him, that, in the application of black and white, he would have been equally entangled. On the present passage, several examples are given by Mr. Malone to prove his deficiency in grammatical knowledge: But while Mr. Malone condemns, he considers not how far the writings of the Poet have suffered by ignorant transcribers and compositors: and, as Mr. Steevens most judiciously observes, that, "On this occasion, and several others, we can only tell what Heminge and Condell printed, instead of knowing, with

any degree of certainty, what Shakspeare wrote;" so may we very naturally suppose, that passages not familiar to their comprehension became perverted through their want of penetration.

On the three examples given by Mr. Malone to justify his opinion, he seems to have reckoned without his host: That from the THE WINTER'S TALE is corrupt. It reads:

> ——— "I ne'er heard yet
> That any of these bolder vices *wanted*
> *Less* impudence, to gainsay what they did,
> Than to perform it first."

Now I am bold enough to say, our Author wrote:

> ——— "I ne'er heard yet
> That any of these bolder vices *scanted*
> Less impudence," &c.

Meaning: I never heard yet that any of these bolder vices was *less deficient* in impudence to contradict what it did, than it was in the performance of any act, however nefarious.

On examination, it will be found, that in the MS. the *sc* before *a* has much the appearance of a *w*: hence the error.

It is also somewhat curious, that, in the passage from KING LEAR, given on the same occasion by Mr. Malone, we find the radix of the same word:

> ——— "I have hope
> You *less* know how to value her deserts
> Than she to *scant* her duty."

The sense of which is sufficiently clear:—I believe you are *more deficient* in the knowledge of her worth than she is *deficient* in her duty.

Thus, if fair play be given our Author, I am convinced neither his judgment nor grammatical knowledge would be so frequently the theme of animadversion. As for the present passage, and which has introduced this defence of our Author, it is also shamefully corrupt,

and that from the transcriber mistaking the sound of the word. Our Author, unquestionably, wrote:

> Ay, and the approbation of those, that weep this lamentable divorce, under her colours, are wonderfully to extend him; be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar *with doughtiless* quality.

Be it remembered, that the old copy reads, "*without less:*" here it is evident the transcriber lost the sound of the *d*, in *doughtiless:* in the word *doughty*, the *gh* is never sounded. Thus, the sense is clear.

Doughty, formerly spelt *doughtie*, means,—*illustrious:* consequently, *a beggar with a doughtiless quality*, must mean, one as deficient in noble lineage as he is in fortune.

Scene V.—*page* 431.

Posthumus. ——though I profess myself her adorer, not her friend.

Mr. Steevens is partly correct in his definition of the word *friend: bonne amie* certainly means, a paramour: though, at the same time, the phrase is commonly used in France as a term of endearment, by husband and wife: *amie* (friend) also means *lover.*

Posthumus considers the title of lover too cold a phrase, and therefore professes himself her adorer.

Scene V.—*page* 432.

Iachimo. If she went before others I have seen, as that diamond of yours out-lustres many I have beheld, I could not *but believe* she excelled many: but I have not seen the most precious diamond that is, nor you the lady.

The old copy reads:

——"I could not *believe* she excelled many:"

Various emendations have been proposed to render the argument of Iachimo more conclusive. The present reading is taken from Mr. Malone's edition, who

has given a note of nearly three pages to justify the correction. Had the careless compositor followed his copy, it would have saved the learned Editor much labour. Our Author wrote:

> If she went before others I have seen, as that diamond of yours out-lustres many I have beheld, I could not *belie* she excelled many:

Meaning: If she excelled beauties that I have seen, as much as your diamond out-lustres many that have attracted my admiration, it would be slander in me to say that she did not excel many.

The compositor forgot his word, when he composed *belie*, and added *ve* to it—thus, *believe*.

Scene V.—*page* 435.

Iachimo. You are *a friend*, and therein the wiser.

Neither Dr. Warburton's correction nor Dr. Johnson's explanation have correspondent force to illustrate this corrupt passage. Dr. Warburton reads,—You are *afraid:* but Posthumus is not afraid, for he has just offered to stake ten thousand ducats on Imogen's chastity. We should read:

> You are *affianced*, and therein the wiser.

Iachimo is aware that the lady to whom Posthumus alludes is his wife; and as he has said, that the ring is a *part* of his finger, so his wife being a *part* of himself, the artful Italian tells him, that he is *affianced*, and therein the wiser, to retain both his wife and his ring.

The word *affianced*, was not sufficiently legible in the manuscript, and being a word not in common use, the compositor made out, *a friend*.

Had any doubts remained on my mind respecting the legitimacy of *affianced*, the Italian, in the seventh scene of this Act, would have removed them:—It is where he solicits pardon of Imogen:—

——— "Give me your pardon,
I have spoke this, to know if your *affiance*
Were deeply rooted."

Scene VII.—*page* 444.

Imogen. ——— Blessed be those,
How mean soe'er, that have their honest wills,
Which *seasons* comfort.

Epicurean nicety cannot but relish the high seasoning given to this passage by the Commentators; but neither the *reasons* of the one nor the *seasons* of the other answer the humbler appetites. Our Author's words are shamefully perverted in this play:—I read,—

——— Blessed be those,
How mean soe'er, that have their honest wills,
Which *seize on* comfort.

i. e. Blessed are those who, in a humble sphere of life, meet no opposing power to frustrate their honest inclinations; but, being out of the reach of tyranny, *seize on comfort:* i. e. gratify their wishes, when reason, inclination, and circumstances invite them.

Seasons, and *seize on*, with the exception of the terminating *s*, are the same in sound, unless the latter be emphatically pronounced.

Scene VII.—*page* 448.

Iachimo. ——— And the twinn'd stones
Upon the *number'd* beach?

Many emendations have been proposed to obtain some sense out of this strange passage; all of which have been rejected. I offer mine, under a persuasion that the Author's reading will be restored:

——— And the twinn'd stones
Upon the *member'd* beach?

The beach, being washed by the tide, becomes the *member* of procreation: hence, the *member'd beach* that produces the *twinn'd stones*. On the production and ever-increasing growth of stones let the learned philosopher display his genius.

The words, *number'd* and *member'd*, in MS. can scarcely be distinguished one from the other: and if the *e* be not minutely formed, they are so exactly alike, that by context only can the distinction be ascertained.

Scene VII.—*page* 451.

Iachimo. ———'Beseech you, sir, desire
My man's abode where I did leave him: he
Is strange and peevish.

This is a hint for Pisanio to quit the chamber. As for the servant of Iachimo, as he never appears, we know nothing of his disposition. But where did Iachimo leave him? Probably, in the portico of the palace, surrounded by a set of inquisitive servants; and he, not being acquainted with the language of the country, his master concludes that his peevish disposition will display itself. In so disagreeable a predicament, is it not natural that Iachimo would order his servant to be placed in a more retired situation, where, free from impertinent curiosity, he might be at his ease? A slight change in the punctuation yields the desired effect:

———'Beseech you, sir, desire
My man's abode:—Where I did leave him, he
Is strange and peevish.

In a subsequent part of this scene, Iachimo again uses the word *strange*, and, in its application, it can bear no other construction than *stranger*: he says,—

"And I am something curious, being *strange*,
To have them in safe stowage," &c.

ACT II.

SCENE V.—*page* 497.

Me of my lawful pleasure she restrain'd,
And pray'd *me*, oft, forbearance: *did* it with
A pudency so rosy, the sweet view on't
Might well have warm'd old Saturn;

Our Author wrote:

And pray'd *my* oft forbearance; *dy'd* it with
A pudency so rosy, &c.

Thus restored, the glowing picture of modesty requires no illustration. The transcriber's unchaste ear mistook the words: *me* and *my*, *did* and *dy'd*, are nearly the same, both in sound and characters.

ACT III.

SCENE II.—*page* 510.

IMOGEN. *Justice, and your father's wrath, should he take me in his dominion, could not be so cruel to me, as you, O the dearest of creatures, would* not even *renew me with your eyes.*

To give some sense to this passage, Mr. Malone has added the word *not*. However, I think the original obtainable with less violence. I read:

——— as you, O the dearest of creatures, would *ever* renew me with your eyes.

Meaning: That however cruel the King might act towards him, yet the sight of her would *ever* renovate him.

Imogen seems to have suppressed a former part of the letter. The explication given by Mr. Malone seems extremely forced, even though his correction were admitted.

SCENE III.—*page* 516.

BELARIUS. ———O, this life
Is nobler, than attending for a *check;*

The entire of this speech is a lash at the court and courtiers. The meaning to be extracted from this passage is, that the life they lead is nobler than that of a courtier, who, to gain the King's favour, attends his steps, and watches his countenance to obtain a gracious smile, or a turn of the cheek towards him. Our Author undoubtedly wrote:

———O, this life
Is nobler than attending for a *cheek;*

SCENE III.—*page* 516.

BELARIUS. Richer, than doing nothing for a *babe;*

This corrupt passage Dr. Warburton has *corrected*, by reading *bauble;* and which he explains,—*Vain titles of honour, gained by an idle attendance at court.* But, surely, a title of honour cannot be considered *a bauble?* "A *babe*," says Mr. Malone, "and *baby* are synonymous: and a *baby* being a *puppet*, or *play-thing*, for children, the present reading must mean a *puppet*." But, admitting this, I cannot see what affinity a *puppet* has with the passage.

A court sycophant is considered by Belarius as a useless character, *and one who does nothing* for that prolongation of life bestowed on him by Providence. Now, the mark of maturity in man, is his *beard*, and that of longevity is also in his beard, by its becoming grey. I am, therefore, inclined to think that we should read:

Richer, than doing nothing for a *barb;*

Barb, if I mistake not, was formerly spelt *barbe*. This corresponds with the antecedent verse, as corrected; and

its object seems designedly to impress on the minds of Guiderius and Arviragus the necessity of that adoration which they owe Omnipotence, who has protected them from their birth to the state of manhood to which they have arrived. Our Author uses the word elsewhere.

SCENE IV.—*page* 526.

IMOGEN. ——— Some jay of Italy,
Whose mother was her painting, hath betray'd him:

I have read the elucidations on this passage with more surprise than pleasure; and they prove, as in many other instances, how far judgment may be led astray, by forcing a meaning contrary to common sense. The passage is shamefully corrupt; and I am convinced that, by the following corrections, the Author's original is restored:

——— Some jay of Italy,
Who smoother was; her painting hath betray'd him:

Some artful Italian lady, wanton in her principles, and who possessed a more flattering tongue, has, by the blandishments of praise, and painting of her passion, betrayed him to her embraces.

The transcriber mistook the sound of the words—*Who smoother was*, and *Whose mother was*, being closely alike. With the exception of an *o* for an *e*, the letters are the same.

Painting may also be taken in its literal sense: heightening her charms by artificial colouring.

SCENE IV.—*page* 532.

IMOGEN. No court, no father; nor no more ado
With that *harsh, noble*, simple, nothing;
That Cloten, &c.

Harsh must mean *austere*, or *rough*. Why then give a contrary quality immediately after? Noble is illustrious, or all that is brave and generous; for we cannot, in the present state of the passage, receive the word *noble* to mean a *nobleman*, as *harsh*, *noble*, *simple*, nothing, are used as adjectives. A word is wanting to perfect the measure, and which, from misconception of the passage, has been omitted. I am convinced our Author wrote:

> No court, no father; nor no more ado
> With that *harsh noble*, *that* simple nothing:
> That Cloten, whose love-suit hath been to me
> As fearful as a siege.

Mr. Malone observes—"Some epithet has been omitted; for which, having but one copy, it is now vain to seek." I flatter myself the difficulty is overcome.

SCENE V.—*page* 536.

IMOGEN. ——— Thou art all the comfort
The gods will *diet* me with.

Pisanio has just informed Imogen that he is rich, and that he will not fail to supply her wants: how, then, can the word *diet*, according to Mr. Steevens's interpretation, allude to a *spare regimen?* The passage is not only corrupt, but the verse goes on crutches. I am certain the transcriber mistook the word, and that our Author wrote:

> ——— Thou art all the comfort
> The gods will *dight* me with. Pry'thee, away:

Dight, to furnish, deck, adorn, dress, &c. No two words sound more alike than *diet* and *dight*. This word is doubly applicable; for, though Imogen expresses her thanks for the aid with which the gods *furnish* her, yet is Pisanio made the instrument of that aid; and who,

perceiving how necessary it is for her to lay aside the female dress, and assume the appearance of a man, has *furnished* her with the requisite habiliments.

Scene V.—*page* 539.

Queen. ——— Son, I say, follow the king.

The defect in the metre may be overcome by reading:

My son, I say, follow the king.

For this reading we have the Queen's own words in her subsequent speech,—"How now, *my* son?"

Scene VI.—*page* 551.

Imogen. ———Would it had been so, that they
Had been my father's sons! then had my *prize*
Been less; and so more equal ballasting
To thee, Posthúmus,

Though the meaning is understood, I believe the text corrupt. Imogen, as heiress of the King, is a weight in the national scales that much more than equipoises any subject; but had the King not lost his sons, then must her weight, comparatively, have been of little importance; and Posthúmus would have approached nearer to a counterpoise. Is it not evident, then, that Shakspeare wrote:

——— then had my *poize*
Been less; and so more equal ballasting
To thee, Posthúmus.

Thus, all obscurity is removed by substituting an *o* for an *r*.

ACT IV.

SCENE II.—*page* 565.

BELARIUS. ——— he had not apprehension
Of *roaring* terrors;

This seems a strange phrase: for *roaring*, I believe we should read: *robing* terrors: Meaning: That he had no apprehension of viewing terrors in their proper dress; or of judging consequences from appearances.

The tenor of this speech seems to prepare us for the fatal effects of ill-timed passion. Cloten, in attacking Guiderius, was blind to the consequences likely to result from his intemperate rashness. See the subsequent note.

SCENE II.—*page* 565.

BELARIUS. ——— for *the effect* of judgment
Is *oft* the cause of fear:

There has been a vast deal of sound judgment used to substantiate correction, and explain this passage; the result of which is, that, for *defect of judgment*, as in the old copy,—*effect of judgment*, has been substituted. In my opinion, a more trivial alteration gives the original reading:

Being scarce made up,
I mean, to man, he had not apprehension
Of *robing* terrors; for *defect* of judgment
Is *of* the cause of fear:

Which means: That *defect of judgment* arises from the same cause as fear: *i. e.* from a weak understanding. Thus, from *defect of judgment*, Cloten could not discern where danger lay; for, when actuated by the violence of his passions, he laboured under no apprehension of terror, though the same fears awakened his cowardice; and, where courage would have been a virtue, he had none to display.

The *t*, in the next word, was mistaken in sound by the transcriber.

ACT V.

SCENE I.—*page* 598.

POSTHUMUS. ——— You some permit
To second ills with ills, each *elder* worse;
And make them dread it to the doer's thrift.

I am of opinion, that the person who read to the transcriber gave an unlucky yawn over this passage; and, if the Reader has a mind to try the experiment by yawning at the words *ill the*, he will find they will closely produce *elther*, or *clder*, as in the text. The context shows that our Author must have written:

To second ills with ills, each *ill the* worse;
And make them dread it to the doer's thrift.

Thus, *dread it*, as in the next verse, finds a relative in *ill*. The meaning is obvious: Each crime is more atrocious than the former; at length, one of a most heinous nature awakens the mind to self-conviction, and the penitent supplicates heaven's mercy for that, and all former offences: thus, the last offence turns *to the doer's thrift*; he lives in the blessed hope that, by repentance, he will obtain salvation.

Mr. M. Mason understood this passage in the same sense, though the correction escaped his customary penetration.

SCENE IV.—*page* 610.

POSTHUMUS. ——— to satisfy,
If of my freedom 'tis the main part, take
No stricter render of me, than my all.

Mr. Malone suspects that a line has been lost; I am of a different opinion. However, though the passage is very corrupt, he has nearly given the Author's meaning. I read:

——————— to satisfy
I forfeit freedom; 'tis the main part, take
No stricter render of me, than my all.

Posthumus considering himself as the destroyer of Imogen, and, labouring under the pangs of a guilty conscience, thinks the sacrifice of his own life the only atonement that can appease the offended laws of heaven. He opposes himself to the enemy; he courts danger, and seeks death; but refrains from self-immolation. Defeated in his purpose, he has surrendered himself as a Roman, thinking that Cymbeline will decree that punishment on him which in vain he sought in battle. All that his principles permit him to do, he has done: "*to satisfy*," says he, "*I forfeit freedom*, 'tis the main part," *i. e.* It is the first step towards death, "*demand not of me a stricter render*," meaning his life; for, as life was given him by Omnipotence, that sacred Power only has a right to take it, or to make another the instrument of taking it: his morals teaching him, that were he to commit suicide, punishment would be awarded him for that offence, notwithstanding he sacrificed himself to atone for a former transgression.

The copy was not sufficiently legible: *If of* compose part of the characters necessary for *I forfeit*, and of which the compositor made the best he could: *my* was inserted to make out some sense, though nonsense proved the result of deliberation.

Scene IV.—*page* 612.

(*Solemn Musick.*)

The verses introduced in this piece of pageantry are so very ridiculous, that all readers must concur in opinion with Mr. Pope and other Commentators, that they are the production of some playwright: but, though we spurn them, we cannot disregard the vision, which, from con-

necting circumstances, must have been introduced by Shakspeare; as also the descent of Jupiter, and part of the verses addressed to the shades of Posthumus' kindred; for otherwise, no time is allowed for Posthumus to repose, nor means given to introduce the tablet, which is designed to inspire him with hope, and which, at his request, the Roman Soothsayer interprets.

The entire of the stage direction (with the exception of the musical apparitions) I believe genuine. Solemn music may be heard; then the Ghosts enter, and form a a circle round Posthumus, whose fate they lament:—Jupiter descends.

The stage direction, after *Jupiter descends*, seems an interpolation to give countenance to the four first lines of Jupiter's speech, and which appear also an interpolation: Jupiter should commence at—

> Poor shadows of Elysium, hence and rest
> Upon your never-withering banks of flowers:

and so on to the end: Then the Ghosts place the tablet, as directed by Jupiter, and vanish.

What strengthens my opinion that this part must have been Shakspeare's is, that the speech of Posthumus, when he produces the tablet, could not otherwise be introduced. See the fifth scene of this Act, when the Soothsayer interprets the writing.

SCENE IV.—*page* 615.

> JUPITER. Whom best I love, I cross; to make my gift,
> The more delay'd, delighted.

The word *delay'd* seems transposed. Should we not read:

> Whom best I love, I cross; to make my gift
> Delay'd, the more delighted.

Meaning: the more delighted *in*.

SCENE V.—*page* 643.

CYMBELINE. And your *three* motives to the battle,

Mr. M. Mason's elucidation seems rather forced; and the extract from ROMEO AND JULIET void of that affinity which should impress confidence. *Three* motives, certainly mean three distinct motives, as truly as "*both our remedies*" means the remedy of us both. But it appears to me, that the transcriber was the more readily deceived in the sound of the true word, because *three persons* were concerned in the question. I am convinced our Author wrote:

And your *free* motives to the battle,

i. e. Your motives for volunteering in my cause, or for coming, unsolicited, to fight against the enemy. In answering this question, Belarius will have an opportunity of displaying the heroic principles of Guiderius and Arviragus.

SCENE V.—*page* 647.

CYMBELINE. My peace we will begin:

Dr. Johnson would read—*By* peace, &c. but which would change the designed construction of the passage. Cymbeline means, that, though the victor, he will make his peace with Cæsar, by paying the customary tribute: and this he does in order to establish a perfect peace; for, should he continue to resist the demands made on him by the Roman empire, though now the conqueror, yet he might expect that Cæsar would not be satisfied until he retrieved his military fame. Besides, it was not in the power of Cymbeline to say—*By peace*, when Lucius was not authorized to sign a treaty on other terms than by Cymbeline's submission.

Timon of Athens.

ACT I.

Scene I.—*page* 7.

Merchant. ——— He *passes*,

I am strongly inclined to think our Author wrote:—He *surpasses!* Thus corrected, the sense and metre are both perfect.

Scene I.—*page* 10.

Poet. ——— Admirable: How this grace
Speaks his own standing!

Mr. Steevens says, the passage "*speaks its own meaning:*" but Dr. Johnson differs widely from this opinion: he reads—

——— How this *standing*
Speaks his own *graces*.

And indulges conjecture farther, by reading:

——— How this grace
Speaks *understanding!*

I, however, am convinced that the passage speaks not the Author's *meaning, nor is it adapted to common understanding.* I read:

——— How this grace
Speaks! *'tis one* standing! What a mental power
This eye shoots forth!

Thus, Nature is so perfectly copied, that the Poet, rapt in astonishment, views the painting as a human

being standing in a most graceful attitude; while the eye speaks the operations of the mind.

It is evident, from the want of the note of admiration after the word *speaks*, that the transcriber mistook the sound of the two following words, and for, *'tis one*, wrote *his own*.

SCENE I.—*page* 14.

POET. ——— yea, from the *glass-fac'd flatterer*

A smooth, polished hypocrite: the same as we now say—*A smooth-faced villain*.

SCENE I.—*page* 27.

APEMANTUS. That I had *no* angry wit to be a lord.

Mr. Steevens observes, this passage is *irremediably corrupted:* and Dr. Johnson, that he has tried to correct it, but *can do nothing*. Indeed, from the absurdity of the text, these opinions might be hazarded with great propriety: however, I flatter myself that this supposed impossibility will be overcome, and that by merely adding three letters, which will produce not only the Author's word, but also the meaning which the cynic wishes to convey. I am certain Shakspeare wrote:

That I had *known* angry wit to be a lord.

The *wn* in the word *known*, preceding *an* in that of *angry*, was lost in the nasal sound; *know*, being sounded as *no:* thus the transcriber caught the sound—*know nangry*, and wrote *no angry*. The sense is obvious: Apemantus, not satisfied with hating all mankind, wishes for cause to hate himself also; and, as he cannot picture to himself any character that would render him *so perfectly contemptible in his own opinion* as that of being a lord, he says,—*Heavens, that I were a lord!*

TIMON. What would'st do then, Apemantus?
APEM. Even as Apemantus does now, hate a lord with my heart.
TIMON. What, thyself?
APEM. Ay.
TIMON. Wherefore!
APEM, That I had *known* angry wit to be a lord.

Meaning: That he had known himself to be a lord.

ACT II.

SCENE I.—*page* 54.

SENATOR. If I would sell my horse, and buy twenty more
Better than he, why, give my horse to Timon,
Ask nothing, give it him; it foals me, straight,
And able horses.

The word *straight*, in its present place, means—*immediately*. The players not understanding it in this sense, changed the subsequent word. I am certain we should read:

———— it foals me straight,
Ay, able horses.

Though his horse may be an indifferent one, yet, if he gives it to Timon and makes no demand for it, the present he *immediately* receives in return, is equal to twenty,—"*ay*, able horses."

SCENE II.—*page* 70.

FLAVIUS. I have retir'd me to a *wasteful* cock,
And set mine eyes at flow.

This passage, I am convinced, is corrupt; the explications given of it are frigid: and even the idea of keeping Timon's prodigality in remembrance, though pretty, is profuse, it being but too strongly impressed already.

Until recently, the *st*, in printing, formed one type, thus—*ſt*: its compartment lay next that of the *k*; and

these letters, from various causes, frequently found a way into each other's box. What should read *wakeful*, has been, by this means, made *wasteful;* and thereby perverted the Author's intention. I am confident the original read:

> ——— when every room
> Hath blaz'd with lights, and bray'd with minstrelsy,
> I have retir'd me to a *wakeful* cock,
> And set mine eyes at flow.

Wakeful,—vigilant. He means:—When our house has been filled with riotous company, and every room *bray'd with minstrelsy*, *I have retired me* to our outer court, and, letting my sorrows flow, have listened to the shrill clarion of the *wakeful cock*, which announced to the industrious that it was time to quit the couch of repose and commence their labours.

This affords a striking contrast.—At the hour when Timon's servants should be rising to industry, they had not yet retired to repose:—riot and confusion prevailed in every apartment of the house, and one continued scene of dissipation deprived them of that salutary ease which the temperate and industrious ever enjoy.

The honest steward, fatigued with *minstrelsy*, retired; and, while the *wakeful cock* testified its joy at the early morn, broke out in lamentations at his master's unceasing prodigality.

ACT III.

Scene I.—*page* 80.

Flaminius. ——— This slave
Unto his honour, has my lord's meat in him:

Flaminius, incensed at the ingratitude of Lucullus, invokes the gods to strip him of that wealth, or rather *honour*, which wealth has gained him. The word *Unto* is corrupt. We should read:

——— O you gods,
I feel my master's passion! This slave,
Undo his honour, has my lord's meat in him:

As though Flaminius said—This slave, *O*, undo his honour! *he* has my lord's meat in him. The maledictions in this speech, are abruptly broken off by observations on the perfidy of Lucullus, and again and again renewed as passion operates.

In scene ii. of this Act, when Servilius applies to Lucullus on the part of his master, Lucullus, in his apology, says,—

"*Undo* a great deal of honour."

SCENE II.—*page* 85.

LUCIUS. ——— how unluckily it happen'd, that I should purchase the day before for a little part, *and* undo a great deal of honour?—

This very difficult—indeed, incomprehensible passage, owes its present corrupt state to the transposition of a word. We should read:

——— how unluckily it happen'd, that I should purchase the day before, *and* for a little part, undo a great deal of honour?

Thus, the value of the antithesis is made evident.—The *little part* or portion of honour that he derived from the purchase has undone a *great deal* of honour, by preventing him from proving his honourable principles to Timon.

SCENE II.—*page* 89.

FIRST STRANGER. I would have *put* my wealth *into* donation,
And the best half should have return'd to him,

I think Mr. Steevens's first interpretation the true one. The passage, however, is corrupt. I read, as I am certain the Author wrote:

I would have *but* my wealth *in* donation,
And the best half should have return'd to him,

Meaning: That had Timon applied to him for succour, he would have considered his wealth as originally the gift of Timon; and therefore holding it *but in* donation, *the best half should have been returned to him.*

SCENE III.—*page* 91.

SEMPRONIUS. ——— His friends, like physicians,
Thrive, give him over;

In the antecedent speech of Sempronius, he observes that Timon should have applied for aid to Lucius, or Lucullus, or even to Ventidius, which *three* persons owe their estates to the liberality of Timon. On finding, by the Servant's answer, that solicitations had been made to these persons, but without effect, he considers Timon's case most desperate, and that these *three* false friends, having severally, like *three physicians*, given him over, the present application is made to him, as it were, to effect the cure of his complaint. I am strongly of opinion that our Author wrote:

——— His friends, like physicians,
Thrice give him over;

I find Dr. Johnson proposed the same emendation; and, indeed, am rather surprised the Editors did not accept it. The *c* and *v* in MS. if not duly formed, have a strong resemblance to each other.

SCENE IV.—*page* 99.

1 VARRO'S SERVANT. Your master's confidence was above mine;
Else, surely, *his* had equall'd.

We are to suppose that Varro's Servant, doubtful of the amount he has to demand from Timon, resorts to the account; and finding it to correspond with what he imagined, says,—

"Yes, mine's three thousand crowns: what's yours?"

To this, the other replies,—"*Five thousand.*" This amount far exceeding that which Timon owes Varro, the Servant of Varro concludes that Lucius had a greater degree of confidence in Timon than his master,—"*Else,*" as he says, "surely, *this account* had equalled *yours.*" At the same time he holds the account in his hand: A *t* certainly dropped out of the page in its metal state. We should read:

Else, surely *this* had equall'd.

Thus, the sense is perfectly clear. This passage requires stage direction.

Scene V.—*page* 107.

Alcibiades. And with such sober and *unnoted* passion
He did *behave* his anger,

I think the conjunction has been introduced from mistake of sound, and that the Author wrote:

And with such sober *undenoted* passion

Meaning: However aggravating the circumstance, he conducted himself with such moderation, as *not to denote* the smallest degree of passion.

The word *behave*, in the sequent verse, is still more corrupt. The old copy reads—He did *behoove*, &c. The present reading was introduced by Mr. Rowe. I am confident we should read:

And with such sober *undenoted* passion
He did *behood* his anger, ere 'twas spent,
As if he had but prov'd an argument.

Thus, his words and actions were so well regulated, that however aggravating the charges laid against him, yet, he *covered*, or concealed all anger.

SCENE VI.—*page* 114.

ALCIBIADES. ——— I'll cheer up
My discontented troops, and *lay for hearts.*
'Tis honour with most lands to be at odds;

I shall be silent on the forced elucidations given of this passage, being convinced that, in its present corrupt state, my predecessors made the most they could of it. I do not hesitate to say our Author wrote·

——— I'll cheer up
My discontented troops, and *say*,—Forth *hearts!*
'Tis honour, with most bands, *to* beat *at odds;*
Soldiers should brook as little wrongs as gods.

Alcibiades means not to cheer up his troops to war against any other *land* or *state;* but merely to oppose *the power of the Senate of Athens,* whose ill-treatment of the military has occasioned discontent; and which, he conceives, must influence their ready compliance with his wishes. Thus, screening from the soldiers his private quarrel with the Senators, and pretending that his aim is to obtain redress of the grievances under which they labour, he says,—thus will I stimulate my discontented troops:

——— *Forth hearts!*
'Tis honour for most bands to beat at odds;
Soldiers should brook as little wrongs as gods.

As though he said—Forward, my lads! Those grievances which have caused your discontent, shall be redressed: soldiers are not tamely to submit to oppression: and, though the influence of the Senate may levy a stronger power to oppose you, yet remember,—'Tis honour with most bands to *beat* at odds, *i. e.* for an inferior to beat a superior power.

In respect to the word *bands* for *lands.* A weaker band, *i. e.* an inferior band in point of number, that overcomes a stronger, gains the greater degree of honour. In this restoration I am highly justified, even by the very words of Alcibiades, who, when he accosts Timon

in the woods, thinking that gold would be the means of restoring him to society, says,—

> "I have but little gold of late, brave Timon,
> The want whereof doth daily make revolt
> In my penurious *band:*"
>
> See Act IV. sc. iii.

To be *at odds*, means *quarrelling;* and, surely, it cannot be deemed *an honour* for any land or people to be quarrelling with their neighbours.

If a corrupt word remains in the passage, after these four restorations, it is in the word *most;* for, in my opinion, honour is attached to any inferior band that beats a greater.

Common discrimination will perceive that both the transcriber and compositor are accountable for the gross errors so conspicuous in this passage. The word *lay*, for *say*, is the compositor's:—*for hearts*, instead of *forth hearts*, the transcriber's, who lost the *th* in *forth*, by the strong aspiration in the word *hearts: to be at odds*, for *to beat at odds*, is easily accounted for; the compositor, having composed the first *at*, omitted the repetition;—this latter error is so common, that argument is unnecessary to strengthen my observation.

Scene VI.—*page* 116.

First Lord. Upon that were my thoughts *tiring*,

Dr. Johnson's idea of a hawk *tiring*, when she *amuses herself* with pecking a pheasant's wing, is rather a ludicrous conceit: but, in my opinion, neither hawk nor pheasant entered our Author's imagination when he wrote the passage. In short, an *s* was lost by the preceding word terminating with the same letter. We should read:

> Upon that were my thoughts *stirring*.

This phrase being familiar, elucidation is unnecessary.

ACT IV.

SCENE II.—*page* 127.

FLAVIUS. Undone by goodness! Strange, unusual *blood*,
When man's worst sin is, he does too much good!

Dr. Johnson says, *he knows not what to propose* to redeem this corrupt passage; particularly as the word *blood* stands fortified by the rhyme. However, a very simple correction gives the original. I read:

Undone by goodness! strange, unusual!—*'sblood!*
When man's worst sin is, he does too much good!

The honest Flavius thinks it strange that his master should be undone by goodness; and his passion rising in proportion as he reflects on man's ingratitude, he uses the exclamation—*'sblood!* Thus, we obtain a perfect sense, and the rhyme is preserved.

SCENE III.—*page* 130.

TIMON. It is the *pasture lards* the brother's sides,
The want that makes him lean.

As I cannot otherwise than correspond in opinion with Dr. Johnson, that our Author holds in view the case of the rich and poor brothers, with greater confidence I offer my emendation of this very corrupt, and, consequently, obscure passage.

Timon, disgusted with his own species, considers that neither sympathy for the sufferings of our fellow-creatures, nor even sentiments of fraternal love exist in man: To illustrate this theorem, which casts so dark a shade on humanity, he introduces a case, which, in point of connexion, is the most immediate in nature—that of *two brothers twinn'd in the same womb*. "Touch them," says he, "with several fortunes," let the one be *exalted to wealth and dignity*, and the other be *depress't by poverty*,

even though the fortunate brother, *whose procreation, residence, and birth, scarce is dividant with him*, who rots in obscurity, yet will he steel his heart against the calls of Nature, and suffer him to languish a prey to misery and wretchedness: Thus, the influence of wealth gives such self-sufficiency to man, that, if a brother's wants claim a brother's assistance, he who is impoverished is spurned with contempt, and the sacred link of obligation is dissolved.

Considering this principle as unchangeably inherent in man, Timon takes another view of worldly depravity: He beholds *the beggar elevated to a high pitch of greatness*, and the *rich man*, who had been a senator, *sunk to a low abyss of misery*. Now, in this change of fortune, such is the world, in Timon's eye, that he beholds him who had been *great* held in the utmost contempt; even in that contempt attached to mendicity, as though he had ever been a beggar: whilst the beggar, elevated by wealth, regards himself, and is regarded by others, as though he derived his dignity from a noble ancestry, and had lived in splendor all his life: here then is the object on which Timon has fixed his attention. Nature is to man, in a certain degree, equally bountiful, but in the present example of the twinned brothers, she has made them *scarce dividant*, that is, they are so strongly assimilated, that they should be inseparable; yet, however, being touched with several fortunes, the influence of Nature is lost, and the pampered man will not deign to know him whom poverty has made his prey.

When so extraordinary a change of fortune takes place, as in the case to which Timon alludes, it is nothing novel to behold the proverb illustrated,—*Every one basteth the fat hog, while the lean one burneth:* and such a proverb Timon assuredly holds in view. With the addition of one letter, and by changing another, we gain a similar figure, and retain most closely the sound of *pastour*, as in the original edition. I read:—

Raise me this beggar, and denude that lord;
The senator shall bear contempt hereditary,
The beggar native honour:
It is the *paste o'erlards* the brother's sides,
The want that makes him lean.

Thus all the words correspond: The *paste o'erlards* that which is already lard, the *brother's sides*.

Wealth is the primary cause that leads the poor brother to honour; and according as wealth increases, so doth honours; until, heaped on him to excess, he becomes like *the fat hog that every one basteth.*

Honour may be considered the noun to which *It* refers: and, as the *want of honour* is consequently the *want* of wealth, poverty remains *lean* within, nor can it obtain that which could *o'erlard* it without.

If a fat hog be enveloped in a *paste* composed of flour and lard, it is unnecessarily *overlarded:* and so with man, when wealth and honour become unnecessarily abundant.

SCENE III.—*page* 134.

TIMON. ——————Roots, you *clear* heavens!

For *clear heavens!* I believe we should read—*dear* heavens! The *d* in MS. if not well formed, has much the appearance of *cl*. The word *dear* removes all obscurity. In a subsequent part of this scene, when supplicating for a root, Timon again says,—

——— O, a root,—*Dear* thanks!

SCENE III.—*page* 135.

TIMON. ——————this is it,

Before I read Mr. Steevens's note on this passage, I was of opinion that the verse should be perfected by the repetition of the pronoun *this*, which the compositor omitted.

SCENE III.—*page* 149.

TIMON. And be no *turncoats.*

Timon has desired the prostitutes to persevere in vice, and, that *whoever seeks to convert them, they should allure and burn up:* Consequently, he directs that no water shall be allowed to quench the flame, but, that their *close fires* shall predominate, and utterly consume those whom they allure. Assuredly, then, our Author wrote:

And be no *turncocks.*

Meaning: that they shall not open the water-pipes. The word, in its present place, being ambiguous, and rather indecorous, I submit it to the reader's penetration, for it is difficult to be explicit, and at the same time perfectly chaste.

SCENE III.—*page* 149.

TIMON. ——— Yet may your *pains, six* months,
Be quite contrary.

The word *contrary*, is certainly correct; and all obscurity removed by the amendment in the preceding part of the speech, that is, by reading *turncocks*, instead of *turncoats.* But another error appears; for *pains, six-months*, we should read:

——— Yet may your *pain-sick* months,
Be quite contrary.

Alluding to the necessary period, when fallen virtue, if distempered, should be in "*the tub-fast and the diet:*" when the influence of mercury would salivate. Timon has just ordered them not to be *turncocks;* that is, not to turn any water-cock to supply those with water whom he wishes to be *burned up;* but to themselves, during their *pain-sick months*, he wishes the contrary; *i. e.* that water may flow from their mouths, as from a fountain.

Moreover, as in most baths there is a pipe to convey hot water, that the temperature of heat may be maintained, so must that pipe have a cock affixed to it. Accordingly, then, as the water cools, it frequently becomes the business of the person in the bath to turn the cock; thus, by being their own *turncocks*, they would be *contrary* to what he wishes them to be to others.

It is very obvious that the transcriber mistook the sound of the words, and, for *pain-sick*, wrote *pains, six*. Timon would scarcely allot a limited period: for, if two months in the *tub*, the unfortunate victim might be in it again a month after, and so on, from one period to another.

ACT IV.

SCENE III.—*page* 173.

TIMON. Your greatest want is, you want much of *meat*.

This passage is certainly corrupt: that expression correspondent with the great ideas of Shakspeare is not displayed. The great want that Timon means, I am certain, is humanity; and it appears to me that the word used by the Author had a more forcible meaning than *meat*, and also a double signification. I therefore coincide with Sir T. Hanmer's opinion, and read:

Your greatest want is, you want much of *men*.

Meaning: that though they were men in semblance, they were beasts in principle, being destitute of humanity. Again, as *thieves, they wanted much of men*, that is, all they could obtain by plunder.

The playing on the word *men* is truly Shakspeare's style. Timon returns almost the words of the thief, who has just said, "*men* that want much:" to this he replies, "you want much of *men:*" and in the subsequent speech he says, "you must eat *men*."

SCENE III.—*page* 182.

TIMON. ——— It almost turns
My *dangerous* nature wild.

The word *wild*, which has afforded some controversy, I think perfectly correct: the passage, however, is evidently corrupt; for, as Dr. Warburton justly observes, "by *dangerous nature*, is meant *wildness*."

There is nothing dangerous in Timon's manners: grief at the ingratitude of mankind has brought him to his present unhappy state: neither is there any thing *wild* in his actions, save that, to shun the city wherein his false friends reside, he sequesters himself in the woods; and rather than be obliged to man for food, he seeks that which Nature spontaneously yields him. I am, therefore, certain the word has been mistaken, and that we should read:

——— It almost turns
My *dolorous* nature wild.

Meaning: That it almost turns his melancholy nature to madness. Inattention on the part of either transcriber or compositor might have occasioned the error. Shakspeare uses the word elsewhere:

"You take me in too *dolorous* a sense:
I spake t'you for your comfort."

ACT V.

SCENE I.—*page* 188.

PAINTER. When the day serves, before dark-*corner'd* night.

Various corrections have been proposed by my predecessors to free this passage from obscurity, but all appear too *dark* to admit a brilliant metaphor. I believe the Poet wrote:

When the day serves, before *dark-horned* night;

Which alludes to the *horns* or crescent of the moon.

The word *horn*, preceded by *ck*, has the sound of *corn*, unless the *h* be strongly aspirated: thus the transcriber's ear deceived him.

SCENE I.—*page* 192.

TIMON. You that way, and you this, *but* two in company:—

Though the meaning of this passage cannot be mistaken, yet the text is corrupt. We should read:

You that way, and you this, *both* two in company:—

Thus restored, Timon's former observation elucidates the passage:

"There's ne'er a one of you but trusts a knave,
That mightily deceives you."

Both two in company: an apparently honest man and a rogue.

SCENE I.—*page* 193.

TIMON. You have *done* work for me; there's payment:

For the insertion of the word *done*, Mr. Malone says he is answerable. Mr. Steevens would read,—"*You've work'd for me, there is your payment: Hence!* Now, in my opinion, neither of the learned Commentators understood Timon's meaning; for, had they, the text would have been suffered to remain as they found it.

That the Poet and Painter did work for Timon, we are well aware; and, that they received payment, Timon's liberality is a convincing proof; therefore, he has no necessity to pay them a second time. But let it be remembered, that Timon had overheard the conversation of these sycophants, and particularly noticed the Poet's words, who said,—*I am thinking what I shall say I have provided for him:* meaning, *what work;* and this is the

supposed work to which Timon alludes, and for which he pays him as his knavery merits. But Timon plays also on the words—"you have *work* for me:" for in beating the Painter and the Poet, he finds *work*, and this they occasion. The old reading is perfectly correct:

> You have work for me, *there's* your payment: Hence:

Thus, they occasion the work which he executes, and the work itself becomes the payment.

Mr. Steevens would read:

> *You've work'd* for me, *there is* your payment: Hence.

Scene II.—*page* 196.

> Second Senator. ——*Which* now the public body.

Mr. Malone demands, "by what oversight could *Which* be printed, instead of *And?*" I answer: That compositors, through inattention, frequently substitute one word for another. In the present instance, the compositor, having charged his memory with the entire verse, and the latter *which* being uppermost in his thoughts, inconsiderately placed that word at the commencement of the line.

There is no justifiable reason for leaving so gross an error in our Author's works.

Scene II.—*page* 198.

> First Senator. ——thou shalt be met with thanks,
> *Allow'd* with absolute power, and thy good name
> Live with authority:

However *licensed*, *privileged*, or *uncontrolled* the power may be, as intended by the Senator, yet, according to Dr. Johnson's meaning of the word *Allow'd*, even however *uncontrolled*, it becomes weak in comparison with the original. I am certain our Author wrote:—

——— thou shalt be met with thanks,
Hallow'd with absolute power, and thy good name
Live with authority:

Meaning: That the power which the Senators design to invest him with shall be held *most sacred:* it shall be as unchangeably his, as though he were consecrated Governor of Athens at the altar: thus, *his good name shall live with authority.*

The person who read to the transcriber did not sufficiently aspirate the *H:* thus the error.

SCENE II.—*page* 199.

TIMON. ——————— So I leave you
To the protection of the *prosperous* gods,
As thieves to keepers.

The word *prosperous*, however defended by Mr. Steevens, is certainly an error. Were Timon to testify his affection for the Senators, he could not wish them better, than to leave them, as Mr. Malone says, to *the gods, who are the authors of the prosperity of mankind:* and, even though they were taken as much care of as *keepers of prisons take of thieves*, still is the wish pure and good.

But Timon has no such good wishes for the Senators: he has just told the Delegates *he would send them back the plague:* nor does he care even for the people; no, not for *The reverend'st throat in Athens.* However, he certainly leaves them to the protection of some power, but not to a heavenly one. I read, as I am certain the Author wrote:

——— So I leave you
To the protection of the *phosphorus* gods,
As thieves to keepers.

He leaves them to the protection of the *gods of fire*—the infernal gods, who, no doubt, *would be as careful of them as the keepers of prisons would be of thieves.*

SCENE III.—*page* 203.

MESSENGER. I met a courier, one mine ancient friend;—
Whom, though in general part we were oppos'd,
Yet our old love made a particular force,
And *made* us speak like friends:—

The obscurity of this passage arises from the repetition of the word *made*. This error is certainly the compositor's, and arose from his having so recently composed a similar word in sound and characters, which also afforded a good sense to him; who, in the progress of his work, perceived not the tautology. We should read:

Yet our old love made a particular force,
And *bade* us speak like friends:—

Love, like an umpire, reconciled their difference, and *bade* them speak like friends.

Othello.

ACT I.

Scene I.—*page* 223.

Iago. A fellow almost damn'd in a *fair* wife;

Cassio is a bachelor, therefore the word—*almost*, means,—that he is on the point of being married to a woman who will prove a curse to him; even so near, as though the bans were already proclaimed.

But, why should he be *almost damn'd* by marrying a *fair* woman? Beauty, in the softer sex, detracts not from virtue. We certainly should read:

A fellow almost damn'd in a *frail* wife;

which at once announces the licentious character of Bianca, and that odium designed by the speaker is thus cast on the spirit of Cassio. I make no doubt the compositor mistook the word, and am inclined to think that, for *damn'd*, we should read *bann'd;* meaning, that they were as near being married as though the *bans* were published: besides, he might also play on this word; for, *bann'd* means *cursed;* then the word *fair* would stand good, for the *beauty* of his wife would prove a curse to him.

Scene II.—*page* 242.

Iago. Though in the trade of war I have slain men,
Yet do I hold it very *stuff* o'the conscience,
To do no contriv'd murder; I lack iniquity
Sometimes, to do me service:

Do not the words—*I lack iniquity*, &c. tend to prove, that Iago is tenacious of committing murder—*Though, in the trade of war*, to slay his fellow-creatures, he deems it meritorious? The transcriber unquestionably mistook the sound of the word. We should read:

> Yet do I hold it very *tough* o'the conscience,
> To do no contriv'd murder:

Thus, he would impress on the mind of the Moor, that even personal advantages should not actuate him to break the sacred commandment. To commit murder, would go as hard against his conscience, or meet with as strong opposition, as a knife against a *tough* piece of timber. But the present text displays an axiom quite the reverse, and which could not fail of impressing on the mind of Othello the depravity of Iago; for, if not praiseworthy, he makes murder justifiable in cases of revenge: *Stuff o'the conscience* being, in other words, *the nonsense of weak or pusillanimous minds.*

Iago is aware of the pure principles of the Moor, and to persuade the latter that he (Iago) possesses those fine feelings attached to a scrupulous character, he tells him, that he would have *yerk'd Roderigo under the ribs*, had it not been that his conscience would not submit to so base an act.

This is one of the innumerable errors for which the transcriber is accountable.

SCENE II.—*page* 245.

OTHELLO. ——— And my demerits
May speak, *unbonneted*,

The Commentators have certainly misunderstood Othello's meaning—the gentleman who gives the initials A. C. excepted, who seems to have had a better concep-

tion of the passage. That mark of superiority which the wearing of a hat or bonnet gives in the presence of distinguished personages, is not what Othello means; but that his former rank in life and his merits were of so honourable a nature, that he has no necessity to *cover* them by any specious falsehoods; they *may speak unbonneted*, i. e. *uncovered:* they answer for themselves. A person conscious of having acted a just and honourable part, says, and with propriety,—*My actions speak for themselves:* such is Othello's meaning.

SCENE II.—*page* 252.

BRABANTIO. Abus'd her delicate youth with drugs or minerals,
That waken motion:—

The power of such drugs are supposed to *awaken desire*, and to inflame the blood to lustful passion: therefore, that pudicity which Brabantio imagines to have lulled desire, Othello has *awakened* by the influence of those incentives.

SCENE III.—*page* 270.

OTHELLO. It was my hint to speak.

The old quarto has—*hent*, which, in my opinion, should read—*bent*. This word removes all obscurity. It was the *bent* of his inclination to render himself agreeable to Desdemona; and the more extraordinary the events of his pilgrimage, the stronger became her curiosity to hear a regular narrative of his adventures.

The *h* and *b* in MS. have a strong similarity.

SCENE III.—*page* 276.

BRABANTIO. ——— I never yet did hear,
That the bruis'd heart was *pierced* through the ear.

To *pierce through the ear* must inflict pain. This is totally contrary to Brabantio's meaning. The text is certainly corrupt. We should read:

> That the bruis'd heart was *pieced* through the ear.

i. e. *made whole again:* Where there is a bruise there must be a break; and, as Brabantio says, *words are words*, consequently, they cannot, in such an instance, have a healing quality.

All must allow, taking the passage figuratively, that *severe words, piercing through the ear*, must affect the heart; thus, the *bruised heart:* therefore, the text is in direct opposition to this figure. But what the Poet meant, and which he unquestionably gave, was, that *actions*, not *words*, can *piece* the heart that has been *bruised* by ill usage.

From the cursory view the compositor took of his copy, he mistook the word, and added an *r*, which made *pierced.*

ACT II.

SCENE I.—*page* 302.

MONTANO. What ribs of oak when mountains *melt* on them,
Can hold the mortise?

I cannot reconcile the figure which this passage conveys.

The idea of a *land mountain* melting on a ship in the midst of the ocean is ridiculous: Mr. Steevens, in this instance, seems to have got out of his depth. And how a substance, already in a liquid state, can be said to melt, I am yet to learn:—water can only form into a solid body by petrifaction or frost: and though a mountain of ice were attached to each side of a ship, so that she lay on her keel, her ribs could receive no injury. In short, the passage is corrupt. I am certain our Author wrote:

> What ribs of oak when mountains *meet* on them,
> Can hold the mortise?

Thus, we gain a natural and familiar figure. The waves swelling mountains high, rush with impetuous force, and, in their violent pressure, *meeting* her on each side, astonishment is raised how she can resist the collision.

A vessel while cutting through a *liquid mountain* must have a mountain on each side of her; and this figure we find in TROILUS AND CRESSIDA, Act I. sc. iii.

> ——— "and, anon, behold
> The strong-ribb'd bark through liquid mountains cut,
> Bounding between the two moist elements,"

This is precisely the figure that awakens the amazement of Montano.

The transcriber elevated the second *e* above the first, in the word *meet*, which the compositor took for an *l:* such errors in MS. frequently appear.

SCENE I.—*page* 308.

> CASSIO. And in the essential vesture of creation,
> Does bear all excellency.—

The folio reads, *Do's tyre the ingeniuer.* This evidently corrupt hemistic has been deemed by Dr. Johnson, Mr. Steevens, and other Commentators, to *contain some hidden beauty, and which, if retrieved, would be infinitely preferable to the present unpoetical reading.* I have attempted its recovery, and am persuaded that I have succeeded; but so contrary is the sense obtained by my restoration, that it gives quite a different turn to the passage.

Let us now compare the characters which compose the words, and see how far sound has overcome sense:

The folio reads:

> "Do's *tyre* the ingeniuer."

I read:

> Does *tire* the *Indian ever.*

Thus corrected, the passage produces the following meaning: *He hath obtained* a wife that paragons description; one whose perfections exceed the blazoning pen of panegyrists; and who, instead of courting the lascivious couch of pleasure, or the false attractions of pomp, aims only to stimulate the *Indian* (the Moor) to those humane and beneficent acts for which Heaven originally designed mankind. Such noble, humane, and generous deeds are what Cassio figuratively calls,—*the essential vesture of creation;* and in which Desdemona *attires*, or decorates the *Indian ever.*

Indian and *Moor* are considered synonymous.

The word *tire* was, I believe, formerly spelt *tyre;* however, if not, we know that the *y* for an *i* came from the transcriber; *tire* means—*dress*, particularly a head-dress, such as a grand turban. The word is used by our Author elsewhere: in one of his plays we have,—

> " If I had such a *tire*, this face of mine
> Were full as lovely as is this of hers,"

Numbers sound the word *Indian—ingen;* and for the termination, *ever*, we have *iuer:* Here, owing to false ortlfography, *ingen* (for *Indian)* was nearly, or perhaps closely joined to *ever*, and an *i* was substituted for the *e*, thinking the word *ingeniuer;* which might, as Mr. Henly observes, have been the old mode of spelling *ingeneer;* but take the dot from the *i*, and you have *ever*; for the *u*, in Shakspeare's time, maintained the rank which the *v* does at present. Thus, I hope, the passage corresponds with the wish so particularly expressed by Mr. Steevens in the following words:—

" The reading of the quarto is so flat and unpoetical, when compared with that sense which seems meant to have been given in the folio, that I heartily wish some emendation could be hit on, which might entitle it to a place in the text."

On a passage of this consequence I cannot be too particular; probably Shakspeare gave *tire*, thus—*'tire;* by

which the word alluded to dress in general, and this perfectly corresponds with *essential vesture*. However, we have a passage in PERICLES, PRINCE OF TYRE, where the word is used:

> "But I much marvel that your lordship having
> Rich *tire* about you," &c.

I trust that the passage, as restored, is susceptible of a rich meaning.

SCENE I.—*page* 311.

CASSIO. Traitors *ensteep'd* to clog the guiltless keel,

Mr. Steevens invites every reader to make what he can of *enscerped*, as in the first copy. I read:

Traitors *enscarped* to clog the guiltless keel,

A *scarp*, in fortification, is the slope on that side of a ditch which is next to a fortified place. All sand-banks, by the motion of the tide, are so formed. If, then, a vessel in full sail comes in contact with one of those *enscarped traitors;* its *guiltless keel* enters therein, and the vessel, not having sufficient depth of water to ride over it, must become a wreck.

This word perfectly corresponds with *gutter'd rocks*, and *congregated sands*, which are, in fact, the *enscarped traitors* that *clog* the guiltless keel; but which, as having a sense of beauty, suffered the divine Desdemona to pass with safety.

SCENE III.—*page* 333.

IAGO. ———Three *lads* of Cyprus,—

The folio has—Three *else* of Cyprus. From either of these readings we may derive a meaning, but both are insufficient in point of spirit. I am of opinion we should read—Three *elks* of Cyprus.

Alluding to the wild principles of wanton youth.

SCENE III.—*page* 341.

OTHELLO. He that stirs next to carve *for* his own rage,
Holds his soul light:

Before I perceived that the quarto of 1622 read—*forth*, I was about to propose that word, which I am certain is most correct:

He that stirs next to carve *forth* his own rage,
Holds his soul light:

Meaning: That he who dares intemperably step *forth* to cut or wound his companions, *holds his soul light.*

SCENE III.—*page* 344.

OTHELLO. And passion, having my best judgment *collied*,

According to the present text, Othello is made to cast a reflection, not only on his own colour, but also on the principles of his heart. In short, he is made to say, that his judgment is as dark as his skin. I read:

And passion, having my best judgment *coil'd*,

Othello has come to learn the cause of the tumult; and, on witnessing his own officers engaged in it, passion raises a tumult in his soul that overcomes reason. *Coil'd* means *disturbed*, or *flurried*, which gives full force to the entire passage. This word also bounds the measure of the verse.

The quarto edition reads—*cool'd:* the difference is only in one letter; and that evidently introduced by an *o* being in the *i* compartment of the letter-case, these two characters being immediately next each other. In respect to the word *colly*, Mr. Steevens had no necessity to doubt its modern use. The black crustation formed by smoke on culinary utensils has no other term: the *colly of the pot* is familiar to both cook and scullion.

ACT III.

SCENE III.—*page 375.*

IAGO. ——— Which doth *mock*
The meat it feeds on;

Few passages have occasioned more controversy than this; and I believe, after all, that our Commentators have argued without effect. The original reads *mocks;* but by what means are we to learn that any monster *mocks* the meat it feeds on?

Sir T. Hanmer proposes *makes*, which has been ably defended. But how is a monster to *make* its meat? Can it produce meat from its own substance?

Mr. Steevens very judiciously observes, that *the green-ey'd monster seems to have reference to an object as familiar to Shakspeare's readers, as to himself*, and this I believe.

Our Author frequently makes the most insignificant animals become great in metaphor, and figures of consequence in similitude. Now, in the present instance, it may seem strange to my Readers, that a small domestic animal may have been the mighty *green-ey'd monster* to which our ingenious Bard alludes—I mean the *mouse:* indeed familiarly, it is often called *a little monster:* but its eyes are not to say *green;* however, a white mouse, in Shakspeare's time, would have been a very great curiosity; and if one had been produced with *green eyes*, it would have equally attracted the notice of the naturalist.

Now, the mouse has a peculiar propensity,—at least, I never heard of any other animal,

——— Which doth *muck*
The meat it feeds on:

The mouse, after it has glutted on a piece of nice meat, leaves as much of its excrement on the residue as it possibly can; and thus it treats that with indecency and contempt, which it doated on until its hunger was perfectly appeased. And so with jealousy, whether real

or imaginary; for when the sensual appetite is satisfied, it then is the mind crowded with every aggravating circumstance that can strengthen this violent passion, and the object that yielded delight is reproached and spurned with indignation.

Iago himself was a jealous fool, and spoke from experience.

The word *muck* is used by Cominius, in his eulogy of Coriolanus:

> ——— "Our spoils he kick'd at;
> And look'd upon things precious, as they were
> The common *muck* o' the world:
> See CORIOLANUS, Act. II. sc. ii.

I do not offer this as a restoration, but as a hint for the critic and naturalist.

SCENE III.—*page* 382.

OTHELLO. Where virtue is, *these* are more virtuous:

The word *these* seems corrupt, but *more*, which has been particularized by the Commentators, I think correct. I read:

> Where virtue is, *there* are more virtuous:

Othello observes,—

> ——— "'Tis not to make me jealous,
> To say—my wife is fair, feeds well, loves company,
> Is free of speech, sings, plays, and dances well."

Such accomplishments and inclinations are not virtues; yet, according to the present text, they have no other signification. Othello means, that vice is not general: many dissolute and libidinous characters inhabit the same city where virtue is conspicuous.—To say, indeed, that my wife is *unchaste, because she is fair, feeds well, loves company*, &c. were casting an illiberal reflection on all her sex; for there are numbers who have the same perfections and the same passions, and yet retain unsullied reputation: therefore, *where virtue is*,

there *are more virtuous;* and, why should not my wife be considered of that number?

Thus, the change of one letter, an *r* for an *s*, gives a correct reading and a familiar meaning.

Scene IV.—*page* 424.

Cassio. So shall I clothe me in a forc'd content,
And *shut* myself up in some *other course*,

So perverted a reading as the present passage displays can scarcely be met with in these Dramas; a convincing proof that most of the faults must be attributed to the transcribers, who, disregarding the value of the text, gave sound, no matter how far remote the sense. There are three gross errors in one verse: I am almost certain our Author wrote:

So shall I clothe me in a forc'd content,
And *suit* myself up in some *order coarse*,
To fortune's alms.

The quarto reads—*shoot;* altered to *shut*. *Shoot* and *suit* are sounded alike by many, particularly in Ireland: *Other* and *order* are not far removed in sound; and *course* and *coarse* have scarcely any difference; indeed many well-educated persons say *course*, for *coarse*. The sense of the passage is obviously this: The worthy Cassio feels so forcibly the resentment of Othello, that, if he cannot regain his confidence and the rank he held, fame, which is the soldier's glory, he will no longer seek; but, disgusted with society, will assume *a forced content;* clothe himself in the *coarse habiliments* of some *religious order;* and, leading a recluse life, submit to live on *Fortune's alms*.

Thus, *clothe*, *suit*, and the *coarse habiliments* of a *religious order*, all correspond.

This passage has occasioned a variety of opinions.

SCENE IV.—*page* 426.

DESDEMONA. For let our finger ache, and it *indues*
Our other healthful members ev'n to that sense
Of pain:

Probably our Author wrote—*inducts*, i. e. *conveys:* The pain of one part carries anguish to another. The *e* and *c* in MS. are seldom so clearly written as to be distinguished one from the other; by the sense of the word we are mostly guided. The sound of *t*, in *inducts*, is almost lost, so that the transcriber might have written *inducs*, which the compositor took for *indues*. In this there is a much greater probability than that the transcriber should mistake *indues* for *subdues;* and the sense which this correction gives must be far preferable to the Commentator's forced elucidation, that a pain in one part of the frame was to *tincture*, or to *embrue* the same sensation in another.

ACT IV.

SCENE I.—*page* 442.

OTHELLO. Have you *scored* me?

This figure is by no means elegant; nor does the word *stored*, as in the old quarto, give that force which an expressive hemistic is designed to convey. I certainly think our Author wrote:

Have you *cored* me?

Meaning: Have you cut the *core* of my heart?

It is a common phrase to say—*core* the apples; and, have you *cored* the apples?

SCENE I.—*page* 447.

OTHELLO. With all my heart, sir.

This is elliptically expressed: Othello is supposed to repeat the words—*Save you*, as used by Lodovico.

SCENE II.—*page* 456.

OTHELLO. ——— but (alas!) to make me
A fix'd figure, for the *time* of scorn
To point his *slow* unmoving finger at,—

I must concur in opinion with Mr. M. Mason, that this passage is erroneous: and, however confident Mr. Henly may have been of the Author's meaning, he has, I think, stretched a little, in saying, that—*the text in its present state is perfectly intelligible.* I believe we gain the Author's words by reading:

——— but (alas!) to make me
A fix'd figure, for the *type* of scorn
To point his *low* unmoving finger at,—

Thus, the passage displays two figures: Othello is made the *mark* of scorn, and at whom every person (as he supposes) will point their *low unmoving finger.*

The second figure is that of the *printing type*, called an *Index;* which points the fore-finger to some particular passage in a book: this Othello considers as the *type of scorn*, and that, in the records of his government, it would *point*, thus ☞, at the page of his disgrace.

To point contemptuously at any object, we rather depress than elevate the finger; and though the Index, in modern type, has the finger nearly parallel, yet, formerly, it was more depressed than raised.

SCENE II.—*page* 466.

DESDEMONA. Either in *discourse of* thought, or actual deed;

Discourse of thought is an unprecedented phrase.—The emendation recommended by Mr. Pope is so far judicious, that a pure sense is obtained; but when we reflect that both transcriber, compositor, and corrector, must have known that particular part of the catechism which points out the three ways of committing sin, *i. e.* in *thought, word, and deed*, we can scarcely imagine the passage would have been suffered to pass without correction.—I am, therefore, strongly inclined to think that, in this instance; we receive another example of the transcriber's having mistaken the sound of the words, and that our Author wrote:

Either in *discursive* thought, or actual deed;

Thus we obtain a meaning worthy of the great Bard; and so clear, that to introduce an elucidation were an insult to human understanding.

The words have a strong similarity in sound:—*discursive*, and *discourse of*, might deceive even a chaste ear.

SCENE III.—*page* 472.

DESDEMONA. My mother had a maid call'd—Barbara;
She was in love; and he, she lov'd, prov'd *mad*,
And did forsake her:

Dr. Johnson thinks that by the word *mad*, is meant *wild, frantic, uncertain:* and Mr. Ritson, that it *ought* to mean *inconstant*. However, I scarcely think, though the allusion is to *inconstancy*, that it can possibly be forced out of the present text.

The *d* compartment, in the letter case, is exactly over that of the *n*, and frequently the *d*'s fall into the *n* box: In my opinion our Author wrote:

> She was in love; and he, she lov'd, prov'd *man*,
> And did forsake her.

He was, like the rest of his sex, *inconstant:* he was faithless, and deserted her:—thus, the figure aims at the misery which Desdemona feels in the changed affections of Othello. In a subsequent part of this Act, she exclaims:—

> ——— "O, these men, these men!"

Which exclamation is fully expressive of that opinion of men which she had been early taught, in order to guard her against the snares they often lay to entrap innocence.

That our Author conceived *inconstancy* characteristic in man, we have his own words:

> "I have suffered more for their sakes, more than the villainous *inconstancy of man* is able to bear,"

As much as to say, they are all alike, inconstant.

Romeo and Juliet.

ACT I.

Scene I.—*page* 28.

Capulet. Earth-treading stars, that *make* dark heaven light:

With Dr. Warburton I must coincide, that this passage, in its present state, is nonsense; but with the alteration which he proposes, and which is far from being ingenious, I cannot concur, as it changes both the Author's meaning, and removes the designed antithesis.

Dr. Johnson observes, it is common to say, *that beauties eclipse the sun:* true; and, with the same propriety, we may say, *that beauties eclipse the stars:* such, I am convinced, was the Author's meaning; but I defy the present text to produce that effect.

In this passage, one error has necessarily occasioned a second; the first has entirely escaped the notice of my predecessors; I mean the word *make*, which should read *mask:*—thus:

Earth-treading stars, that *mask* dark *heaven's* light:

Were it not for the influence of the moon and stars, the firmament must be obscured at night from human vision; therefore, the Poet calls the firmament—*dark heaven*. Now, as a greater luminary must *mask*, or screen an inferior, so Capulet says, the *earth-treading stars* (the beauties at his feast) shall display so great a blaze, that they shall *mask*, or eclipse the stars of heaven.

The transcriber mistook the sound of the word, and, for *mask*, wrote *make;* which word obliged the corrector to expunge the apostrophe and *s*, in the word—*heaven's*.

Mr. M. Mason gives nearly the same elucidation which the text, as now restored, exhibits: he reads:

"Earth-treading stars that make dark, heaven's light."

But however great an earthly luminary may be, it cannot *make dark* the light of heaven, though it must *mask*, in a confined space, such part of the firmament as it opposes.

SCENE I.—*page* 30.

CAPULET. *Such, amongst view* of many, mine, being one,
May stand in number, though in reckoning none.

Doctor Johnson observes, the old folio gives no help: *the passage is there*,—"*Which one more view.*"

Various efforts have been made to obtain the original text, but in vain; and, with the reading of the quarto of 1597, all modern Editors have been compelled to be satisfied.

But, unfortunately, correct words attracted the attention of my predecessors; who, judging them corrupt, laboured to substitute others in their place, whilst that wherein the error lay, remained unnoticed. I take my reading from the old folio, which evidently is the Author's, though it retains the error; and which crept in by the transcriber's mistaking the sound of a single word. I read:

Which one, *o'er* view of many, mine being one,
May stand in number, though in reckoning none.

Thus, the reader will perceive that, by the omission of one letter, an excellent meaning is obtained. The transcriber wrote *more*, instead of *o'er*. The punctuation necessarily required correction, and to which I have attended.

Old Capulet is well aware that, among the beauties invited to his feast, none of them can equal Juliet; but, not wishing to appear partial, he leaves Paris to his own election: he, however, expects that the charms of Juliet will prove most attractive; and thus, parental tenderness will have a double triumph.—*Come*, says Capulet, *go with me*—

> ——— hear all, all see,
> And like her most, whose merit most shall be:

Thus, he tells him to make his election of *one; which one*, o'er *view of many* beauties, Juliet *may stand in number.*

Scene V.—*page* 71.

Juliet. ——— You kiss by the book.

This passage is wholly misunderstood. The allusion is to the kissing of the Sacred Writ, to confirm an oath. If the party commits the sin of perjury, a second kiss cannot absolve him from the sin: therefore, if truth be in the one kiss, which Romeo hath taken, Juliet is satisfied.—You swear to me, says she, by that kiss, and if it was a sinful kiss, you are perjured, and a second will only heighten the offence; but, if there be truth in it, let it remain as a testimony of your virtuous principles.

ACT II.

Scene II.—*page* 84.

Juliet. Thou art thyself *though*, not a Montague.

After what has been advanced on the punctuation of this passage, and the various examples given to sanction

the word *though*,—farther animadversion may be considered intrusive: but, notwithstanding that ingenuity has given a plausible explication, I believe the passage corrupt, and consequently misunderstood. In Act I. sc. v. we see the character which Capulet gives of Romeo:

> " He bears him like a portly gentleman;
> And, to say truth, Verona brags of him,
> To be a virtuous and well-govern'd youth:"

From this character we must conclude, that not only the people of Verona, but the Capulets also, consider Romeo in the most favourable light, and, that he neither possesses the principles nor prejudices of his family: therefore, as he does not interfere in the disputes of the Montagues against the Capulets, he was—

> ——— *thought* not to be a Montague.

Thus, we obtain the true reading by the addition of a single letter, and the punctuation remains the same as in the old copies.

Scene II.—*page* 94.

Romeo. ——————— My *sweet!*

These two words have occasioned much controversy: Mr. Malone defends the original copy of 1597, which reads,—*Madam:* an appellation as ill suited, as though Romeo said, *What do you want?*—The two subsequent copies, and the folio, read,—*My niece*, which, though equally absurd, proves that the original word had something of that sound; but, as Mr. Malone observes,—*What word that was, it is difficult to say.* Now that word, I am confident, was—*Novice.*

Juliet has promised Romeo to make that irrevocable vow, which seals her obligation to him for life; and, in her present state, he considers her as one in her *novitiate*, and who only awaits a suitable opportunity to enter into that sacred engagement, which binds her to a

religious life; therefore, as the vows of Juliet are to be made to Romeo, he calls her, familiarly—*My novice!*

The phrase, in all probability, was misunderstood: or the word might not have been sufficiently clear in the MS. and *novice*, the compositor changed to *niece:* an error, indeed, which, from the hidden meaning of the word, admits an excuse.

The Editor of the second folio changed *my niece* to *my sweet*, and which has been adopted by most of the modern Editors.

SCENE IV.—*page* 104.

MERCUTIO. O, he is the courageous captain of compliments.

Dr. Johnson, by his interpretation, makes Tybalt a complete master of all the laws of ceremony; whereas the passage alludes only to the prescriptive formalities used in fencing.

ACT III.

SCENE II.—*page* 144.

JULIET. Spread thy close curtain, love-performing night!
That *run-aways* eyes may wink;

On the compound word—*run-aways*, an infinity of learned comment has been expended, but all in vain: yet, according to the orthography of Shakspeare's time, the transposition of a single letter gives the original word; and produces so clear a meaning, that neither the Greek of Judge Blackstone, nor the laboured elucidations of the other Commentators are necessary. Our great Poet wrote:

Spread thy close curtain, love-performing night!
That *unawares*, eyes may wink; and Romeo
Leap to these arms untalk'd of, and unseen!

Juliet invokes night to mantle the world in darkness, that, by a heavy atmosphere, sleep may steal *unawares* upon the eye-lids of those who would obstruct her pleasures; and that then *Romeo may leap to her arms, untalked of, and unseen.*

What can possibly be more simple? Now see how the error originated. The old mode of spelling *unawares*, was *unawayrs:*—the word had, what printers term, a literal error; that is, such as on *o* for an *r;* in the correcting of which, having taken out the *o*, the compositor placed the *r* at the beginning of the word, and thus turned *unawayrs to runaways.*

In the second quarto, a passage in Othello reads—"*unravished* tale deliver:" which error arose from the same cause as *run-aways;* the *v* was misplaced by the compositor.—The passage has been corrected: for *unravished*, we read *unvarnished.*

Scene II.—*page* 154.

Juliet. That—*banished*, that one word—*banished*,
Hath slain ten thousand Tybalts.

Meaning: That the banishment of Romeo is as great an affliction to her as though ten thousand Tybalts were slain: for, nothing but the death of ten thousand Tybalts could merit such a punishment; consequently, her love for Romeo was ten thousand times greater than she felt for Tybalt.

ACT IV.

Scene I.—*page* 189.

Paris. And I am nothing *slow to slack* his haste.

Since the original MS. was first handed to the players, this passage has been totally misunderstood.

The first edition reads:

"And I am nothing slack *to* slow his haste,"

The transcriber wrote *to*, instead of *too*. The passage corrected yields a perfect sense:

My father Capulet will have it so;
And I am nothing slack,—*too* slow's his haste.

Meaning: However anxious Capulet may be to have our marriage celebrated, my anxiety keeps pace with his; nay, I would be before him in that; for all the haste he can possibly make is *too slow* for my passion. See Act III. sc. iv, where, alluding to the day fixed on for their marriage, Paris testifies the same impatience:

"My lord, I would that Thursday were to-morrow."

Scene I.—*page* 191.

Juliet. That is no slander, sir, that is a truth;

The quarto, 1597, reads—"That is no *wrong*." But the measure is defective.

Mr. Steevens defends the present reading, grounding his defence on the reply of Paris:

Thy face is mine and thou hast slander'd it.

But have we not a stronger confirmation in Juliet's reply, that the word—*wrong*, is the right reading; for she dwells upon that word, as used by Paris:

Thou *wrong'st* it, more than tears, with that report.

But a word has been lost,—Juliet's reply should read:

That is no *wrong*, sir, *that* that is a truth.

The compositor having composed the word—*that*, omitted the repetition; and the verse being defective, the Editor of the folio perfected the measure, by changing the word—*wrong*, to *slander*; and which all successive Editors have adopted.

SCENE II.—*page* 199.

CAPULET. Sirrah, go hire me twenty cunning cooks.

It is curious that Capulet should desire *twenty* cooks, and, as Mr. Ritson observes, for so small a party as half-a-dozen guests!

I am inclined to think the transcriber made a blunder, and that Capulet should say,—

Sirrah, go hire me *dainty*, cunning cooks.

Here we have nearly all the characters, and closely the same sound.

This also corresponds with the servant's reply:—*You shall have none ill, sir;* for I'll try if they can lick their fingers.

Why should the servant make the remark respecting their qualifications, if his master had not particularly expressed himself relative to their abilities?

SCENE II.—*page* 210.

NURSE. Go, go, you cot-quean, go,

This speech certainly belongs to Lady Capulet: Can we imagine that a nurse would take so great a liberty with her master, as to call him a *cot-quean*, and order him to bed? Besides, what business has the Nurse to make a reply to a speech addressed to her mistress? Capulet says,—

"Look to the bak'd meats, good Angelica:"

And the Nurse is made to intrude her impertinence!—

——— Go, go, you cot-quean, go,
Get you to bed; 'faith you'll be sick to-morrow
For this night's watching.

Lady Capulet afterwards calls her husband a *mouse-hunt;* another appellation, which, like *cot-quean*, none but a wife would dare to use.

ACT V.

SCENE I.—*page 225.*

ROMEO. If I may trust the flattering eye *of* sleep,

This passage, like one which I have corrected in the preceding Act, owes its obscurity to the want of a single letter; and, like that passage, has been misunderstood by the Commentators: With the addition of an *f*, we gain the Author's reading:—

If I may trust the flattering eye *off* sleep,
My dreams presage some joyful news at hand:

Romeo has had a dream: now that he is awake, that dream occupies his thoughts; and, from the images which his remembrance has retained of it, *off sleep*, i. e. now that he is free from sleep, he presages some *joyful news to be at hand.*

SCENE I.—*page 226.*

ROMEO. My bosom's lord, sits lightly in his throne;

His *bosom* is the *mansion;* his *heart* the *throne;* his *sensibility* his *bosom's lord*, and which, as joy or grief prevails, sits heavy or lightly in his throne. *i. e.* according to the sensations he internally feels.

SCENE I.—*page 232.*

ROMEO. Need and oppression *starveth* in thy eyes;

Neither *starveth* nor *stareth* is the Author's word; he unquestionably wrote:

Need and oppression *stayeth* in thy eyes;

His eyes are the *residence* of need and oppression; there they *stay;* for, as they cannot find any other object

equal to him in misery, they cannot quit him. In like manner, famine is *in* his cheeks and misery *upon* his back, each object of wretchedness finds its place.

Scene II.—*page* 236.

Friar Laurence. Unhappy fortune! by my brotherhood,
The letter was not *nice*, but full of charge
Of dear import.

My predecessors have dismissed this passage without leaving satisfactory proofs to establish the genuineness of the word *nice;* several quotations from other writers are left to help critical decision; but, in my opinion, they prove not sufficiently apposite in any point to render them efficient. I believe the word *nice* corrupt, and am inclined to think, that our Author used a colder word, but one which gave a greater warmth to the passage. I read:

Unhappy fortune! by my brotherhood,
The letter was not *ice*, but full of charge
Of dear import.

Meaning: That the letter was not of a cold nature, or its delivery so immaterial, that whether it *thawed* or not, the parties could feel no immediate inconvenience.

Scene III.—*page* 256..

Capulet. The dagger hath mista'en,—for, lo! his house
Is empty on the back of Montague,—
And *is mis-sheathed* in my daughter's bosom.

The dagger's *house is empty* on the back of Montague, and is, at the same time, *mis-sheathed* in Juliet's bosom! And what is the house? Why, the sheath. What then has the sheath to do, that it should mis-sheath itself? Or, what is the sheath, when *mis-sheathed?* This is one

of the rankest pieces of nonsense that our Commentators have left for penetration to explore. It appears to me, that Shakspeare knew more of the French language than those who doubted his acquirements.

Capulet says, *The dagger hath mista'en;* i. e. it has mistaken its own house, and taken up its residence where it had no right to enter. But does the text say where the dagger hath lodged itself? No: not a word about the dagger's lodging, but that its house is empty, and on the back of Montague. Where, then, did the Poet lodge the dagger after it quitted its own house? Alas, *half-way* in the innocent bosom of the lovely Juliet. This is the melancholy residence it now occupies, and which our Author fully expressed; but which ignorance has perverted. I read:

> This dagger hath mista'en,—for, lo! his house
> Is empty on the back of Montague,—
> And *it mi-sheath'd* in my daughter's bosom.

Shakspeare compounded the French particle—*mi,* (half) with the English word *sheath'd,* thereby producing *half-sheathed:* but which clear picture of the tragic scene was lost, by the hissing sound of the *s,* when preceded by the vowel *i:*—thus, *mis-sheathed* for *mi-sheathed.* Indeed, a slight pause should be observed after *i,* in the word *mi-sheathed,* otherwise the *s* becomes the inseparable companion of *mi.* Our Author certainly might have used the word *half,* but the phrase was too common for his lofty imagination.

The particle *mi,* is commonly used to express *half,* as in the word *mi-Mai,* (the middle of May,) and *mi-chemin,* (half-way.) The quarto, 1597, reads—"And *it* missheathed," which was altered to *is mis-sheathed* by the early Editors, thinking thereby to obtain some sense, but they only made the passage greater nonsense.

The words—*for, lo! his house is empty on the back of Montague,* must be considered parenthetical.

Comedy of Errors.

ACT I.

Scene I.—*page* 351.

Ægeon. And he (great care of goods at random left)

Ægeon had consigned at various times sundry articles of commerce to his factor at Epidamnum; the death of this factor obliged him to take a voyage to look after his goods; for, as we must suppose the factor omitted making a regular return of the precise articles sold, the residue on hand must have been in a state of confusion; so that Ægeon considered his personal attendance absolutely necessary in order to point out his own property.

Mr. Malone perceived the text to be erroneous, and proposed to read:

And the *great care of goods*, &c. which certainly gives a much clearer sense than we can possibly obtain from the corrupt state of the passage, as exhibited in the old copy: but still he was astray: I flatter myself, common sense will admit that the Author wrote:

> ——— our wealth increas'd,
> By prosperous voyages I often made
> To Epidamnum: till my factor's death,
> And *heed* great *caves* of goods, at random left,
> Drew me from the kind embracements of my spouse:

Heed, to regard, or look after. Thus, his factor's death, and to regard the goods in the stores, that were left in a random state, obliged him to make another voyage to Epidamnum.

The person who read to the transcriber did not lay sufficient emphasis on the word *heed*, by which the transcriber caught only the *he*, which was considered as the pronoun bearing reference to the factor.

The *caves*, or vaults for storing goods, points out where they lay at random: *cares* for *caves*, must have been, at first, a misprint: it read *cares*, which the corrector of the proof altered to *care*: the *r* and *v*, in MS. are closely alike.

The passage, in its present state, is rank nonsense. The factor is dead, and he, *great care* of goods at *random left*: Had *great care* been taken of the goods, *they could not have been left at random*.

These corrections, and the necessary change of punctuation, remove all obscurity.

SCENE I.—*page* 355.

DUKE. Therefore, merchant, I'll limit thee this day,
To seek thy help *by* beneficial help:

I believe our Auther wrote:

To seek thy help, *thy* beneficial help:

Thus, the jingle is entirely removed by force of expression.

ACT II.

SCENE I.—*page* 365.

ADRIANA. How if your husband *start* some *other where*?

The Commentators seem to have fixed their attention on the wrong word: the passage is evidently corrupt. I read, as I believe the Author wrote:

How if your husband's *heart's* some otherwhere?

This is a natural question, and so familiar where jealousy operates, that I think it incontrovertible. *Other where*, should read *otherwhere*. A subsequent passage justifies both corrections:

" I know his eye doth homage *otherwhere*;"

When a wife says, *that her husband's eye doth homage otherwhere*, she must be understood to mean, that his *heart is elsewhere* engaged.

SCENE II.—*page* 366.

ADRIANA. This fool-*begg'd* patience in thee will be left.

Dr. Johnson's elucidation of this passage is by no means satisfactory, though, perhaps, the best it will admit. I believe we should read:

This *fool-egg'd* patience in thee will be left.

This phrase comes natural enough from one sister to another: especially from one who appears both jealous of her husband's love and of her sister's equanimity of temper. By *fool-egg'd patience*, she means, patience derived from Nature; and which, though inherent in her, yet should she marry, and be neglected by her husband, even that patience must give way to indignation, and cause resentment.

SCENE III.—*page* 383.

DROMIO S. This is the fairy land;—O, spite of spites!—
We talk with goblins, owls, and *elvish* sprites;

The second folio reads—*elves*, which, as Mr. Steevens observes, was certainly meant for *elvish*. Mr. Rowe first introduced the present reading; and, in my opinion, the correction is injudicious.

From whatever copy the second folio obtained the word, it seems to have been of good authority: the punctuation only required correction. I read:

> This is the fairy land;—O, spite of spites!—
> We talk with goblins, owls, and *elves*;—Sprites,
> If we obey them not, this will ensue,
> They'll suck our breath, or pinch us black and blue.

ACT III.

SCENE I.—*page* 390.

ANTIPHOLUS E. Do you hear, you minion? You'll let us in, *I hope?*

On the present passage, I deem it necessary to insert Mr. Malone's concise note:—"A line, either preceding or following this, has been lost. Mr. Theobald and the subsequent Editors read—*I trow;* but that word and *hope* were not likely to be confounded either by the eye or the ear." I am certain that all the lines are here, though a corrupt word spoils the wit of the passage. Our Author wrote:

ANT. E. Do you her, you minion? You'll let us in, *I know?*
LUCE. I thought to have ask'd you.
DRO. S. And you said, *No.*
DRO. E. So, come, help; well struck; there was blow for blow.

Dromio of Syracuse plays on the word—*know*, which has the same sound as the negative *No.* The positive *I know*, from Antipholus of Ephesus, affords Luce the opportunity of giving her taunting reply—"*I thought to have asked you,*" and enables Dromio of Syracuse to play off his witticism—"And you said, *No.*"

The phrase being familiar, the word *hope* was inserted, through carelessness, by the transcriber.

Thus, the metre is not only perfect, but the witticism well understood.

SCENE I.—*page* 393.

BALTHAZAR. Once this,

A trifling correction gives due weight to this very corrupt phrase. Our Author unquestionably wrote:

Ounce this,—your long experience of her wisdom, &c.

Meaning: Weigh this, or these circumstances. He then enumerates divers reasons to justify the honour of Adriana, each bearing strong influence in the scales of prudence.

SCENE II.—*page* 400.

ANTIPHOLUS S. And as a bed I'll take thee, and there lie.

Without reflecting on the penetration of Mr. Edwards, I cannot but testify some astonishment how he could change the position of the person, by placing Antipholus on the bosom of Lucinda, when the text speaks the contrary. The old copy is certainly correct:

I as a *bud* will take thee, and there lie.

The plain meaning of which is,—That he would take her to his bosom as he would a *budding flower*, and there she should lie. The word *bud* denotes the youth of Lucinda, whose charms are yet to expand.

The present text conveys not a very chaste idea for the hearing of a young lady:—In fact, it is an outrage to delicacy.

SCENE II.—*page* 401.

ANTIPHOLUS S. ——— for I *aim* thee:
Thee will I love, and with thee lead my life;
Thou hast no husband yet, nor I no wife:

From the French, *aimer*—to love. The subsequent verse plainly demonstrates that the word *aim* is not used

in the same sense as in the preceding speech of Antipholus:—In that he calls Luciana his "*sweet hopes* aim:" meaning: that she is the only object to which his hopes aspire. In the present, he says,—

> Call thyself sister, sweet, for I *aim* [I love] thee:
> Thee will I love, and with thee lead my life;

The old copy reads—"for I *am* thee," corrected by Mr. Steevens; but he gives the word *aim* its English signification.

Scene II.—*page* 404.

Dromio S. In her *forehead;* armed and reverted, making war against her hair.

What labour in vain to make out this part of the map! Literally speaking, the part is very corrupt. Our Author wrote:

> In her *sore head;* armed and reverted, making war against her hair.

Meaning: That her head was covered with incrusted eruptions, which, opposing the hair, prevented it from lying in that order which Nature designed.

The forehead being free from hair, the eruptions could make no war there; and if she kept her hair back by means of a fillet, the eruptions, if she had any on her *forehead,* had none to oppose. An *f* was mistaken for an *ſ*, thus the error.

ACT IV.

Scene II.—*page* 421.

Adriana. Was he arrested on a *band?*

Band, is certainly the true reading: Adriana means an obligation, *band* having the same signification as

bond: but Dromio takes it to mean a *band for the neck*, and says, his master is arrested on a stronger thing—*a chain:*—he plays farther on the word, when he meets his real master, and offers the money:

"Ay, sir, the serjeant of the *band;* he that brings any man to answer it, that breaks his *band;*"

The modern Editors read,—*bond.*

Scene III.—*page* 427.

Dromio S. Master, if you do expect spoon-meat, *or* bespeak a long spoon.

If he should not go with the Courtezan, why bespeak a long spoon? We certainly should read and point with Mr. Ritson:

Master, if you do, expect spoon-meat, *and* bespeak a long spoon.

Dromio considers that the Courtezan has the French disease, and is obliged to eat spoon-meat; therefore, he considers a long spoon necessary, that the heat of her breath may not inflame him. In his next speech he says,—

"Marry, he must have a long spoon that eats with the devil."

To avoid catching fire: and with the Courtezan for the same reason. The passage is nonsense in its present state.

ACT V.

Scene I.—*page* 448.

Servant. To *scorch* your face.

I think the word *scotch*, as proposed by Dr. Warburton, the true reading. To *scotch*, is to cut or wound

slightly. In the last scene of the fourth Act, where the fury of Antipholus is at its height, he says,—

"But with these nails, I'll pluck out these false eyes."

And with the same weapons he means to *scotch* her. *Scratch* would be an unmanly phrase; and *scorch*, as interpreted by Mr. Steevens, loses all force; for, as Adriana has no beard, Antipholus could not punish her as he did the Conjuror, by singing his beard with brands of fire.

SCENE I.—*page* 457.

DUKE. Why, here begins his morning story right:
These two Antipholus's, these two so like,
And these two Dromio's, one in semblance,—
Besides her urging of her wreck *at sea*,—

Mr. Malone's judgment is seldom astray in pointing out errors, but he frequently considers obscurity to arise from the loss of lines or words. The present passage has lost neither; its obscurity proceeds from the transcriber's having given a word bearing the same sound, for another of a totally different meaning. I read:

Why here begins his morning story right:
These two Antipholus's, these two so like,
And these two Dromio's, one in semblance,—
Besides her urging of her wreck,—*all say*,
These are the parents of these children.

The Duke combines the various circumstances with the information he had received of the wreck, which tally so well, that *all say*, these are the children of the Abbess.

This mistake of sound lays strong claim to apology; for, after the word *wreck*,—*all say*, might easily be taken for—*at sea*.

SCENE I.—*page* 460.

ABBESS. Go to a gossip's feast, and *go* with me;
After so long grief, such nativity!

Shakspeare certainly could not so falsely repeat the word *go*. I am inclined to think he wrote:

Go to a gossip's feast, and *gout* with me;

i. é. Taste with me, after so long grief, this new birth of happiness.

The acceptation of the word *gout*, in the English language, is rather limited; but, in the French, it has an immense range.

Titus Andronicus.

ACT II.

SCENE I.—*page* 34.

AARON. To wait, said I? to wanton with this queen,
This goddess, this Semiramis;—this *queen*,

While any part of this play is attributed to Shakspeare, we should, at least, endeavour to correct misprints.

Tamora has already played the strumpet with the Moor; and he, being well acquainted with her lascivious principles, knows that she will still continue to play the same game. The Author unquestionably wrote:

To wait, said I? to wanton with this queen,
This goddess, this Semiramis;—this *quean*,
This syren, that will charm Rome's saturnine,

A quean is a wanton strumpet, and perfectly corresponds with the other titles bestowed on the queen.

The edition of 1600 reads—this *nymph*, which we must naturally conclude was inserted to avoid the repetition of *queen*. *Nymph* is an appellation given only to innocence and virtue; and we are not to expect irony from the Moor. But the manner in which the error took place is obvious.

Our Author uses the word elsewhere:

"As fit as the nail to his hole, or as a scolding *quean* to a wrangling knave."

ACT III.

SCENE I.—*page* 64.

TITUS. For these, *these*, tribunes, in the dust I write
My heart's deep languor.

I am inclined to think the Author wrote—for these *two*, tribunes, &c. and that the word *two* was omitted by the players, as an audience might imagine that the *number* alluded to the tribunes.

The afflicted Titus says, that for *two-and-twenty sons* he never wept; but for *these two* he must weep incessantly, because unlawfully condemned.

SCENE I.—*page* 67.

TITUS. Give me a sword, I'll chop off my hands, too;

It must be admitted, as Mr. Steevens observes, that had Titus chopped off one of his hands, he could not chop off the other: but this, which seems so very incongruous, must be admitted to be perfectly natural: for, in the extreme of agony, Titus is divested of reflection: he thinks, at the moment, that, had he a sword, his resolution is sufficiently great to cut off both his hands: However, immediately after, he perceives the impracticability of fulfilling his wild resolution, and *all the service he requires of his hands*—

"Is, that the one will help to cut the other."

This seeming incongruity is considered by my predecessors as a blunder for which the Author is accountable. Let Nature speak to the Critic, and I think he will find it a beauty.

SCENE I.—*page* 76.

TITUS. Lavinia, thou shalt be employed in these *things*;

The quarto, 1611, reads:

"And Lavinia thou shalt be employed in these *arms*."

The alteration seems to have been made from a conviction, that *things* was a safe word,—*arms* being wholly misunderstood. But, perhaps, neither the player nor printer knew the figure which the Author designed; nor could they, indeed, from the present punctuation. We should read:

Lavinia, thou shalt be employed: In these *arms*
Bear thou my hand:—Sweet wench; between thy teeth.

I think it will be found, that in this picture the genius of our immortal Bard is highly conspicuous.

Titus places the hand which had been severed from his own arm upon the stumps of Lavinia. Here the picture must be observed: her elbows rest below her bosom, and the stumps present in front, upon which Titus has placed his dismembered hand: but poor Lavinia, for want of her hands, cannot support it. Titus, perceiving this, and seeing, by that inward sorrow which her looks denote, that she cannot prevent the hand from falling from her mutilated arms, exclaims—*Sweet wench!* As though he said—*Alas! you cannot*—*Well, place it between thy teeth.* By this means, she holds the hand between her teeth, and lets it rest upon the stumps of her arms.

Thus, while she displays the barbarity practised on herself, she exhibits the hand of her unhappy father.—It is a melancholy picture of human woe, and must awaken the most insensible hearts to pity; and stimulate her countrymen to avenge the injuries of her family.

This restoration, I think, can safely stand the test of criticism.

ACT IV.

SCENE II.—*page* 89.

MARCUS. Revenge the heavens for old Andronicus.

This passage is by no means clearly understood; and though of little importance, has occasioned various opinions:

Dr Warburton reads,—

"Revenge *thee* heavens."

Dr. Johnson,—

"Revenge *ye* heavens!"

Mr. Tyrwhitt,—

"Revenge *then* heavens."

Mr. Steevens supports the present reading.

And I am of opinion that the obscurity arises from the want of a note of admiration. I read:

But yet so just, that he will not revenge:—
Revenge!—the heavens' for old Andronicus!

The ellipsis is evident: The heavens' *revenge* for old Andronicus!

ACT V.

SCENE I.—*page* 117.

AARON. Make poor men's cattle break their necks;

Two words are wanting, not only to perfect the measure, but also to give meaning to the verse; for the infamous Moor says not by what means he made the cattle break their necks. I am certain we should read:

Make poor men's cattle *stray*, *and* break their necks;

Thus, we have a figure of his wanton villainy: he drove the cattle from their pasture to some height, from

whence he precipitated them down rocks, or into some dreadful abyss.

Scene II.—*page* 120.

Tamora. Titus, I am come to talk with thee.

Mr. Steevens would perfect this verse by reading,—

"Titus, I am come to talk with thee *awhile*."

We obtain a more spirited reading, and probably the original, thus:

Titus, I am *Revenge*, come to talk with thee.

In her preceding speech, Tamora says,—

"I will encounter with Andronicus;
And say, I am *Revenge*," &c.

And in a subsequent speech,—

"I am *Revenge*; sent from the infernal kingdom."

Pericles, Prince of Tyre.

ACT I.

Scene I.—*page* 161.

Antiochus. *At whose* conception, (till Lucina reign'd,)

My predecessors evidently placed their attention on a word sufficiently correct, and overlooked the corrupt part of the passage. Similarity of sound led the transcriber astray: for, unquestionably, the Author wrote:

> Bring in our daughter, clothed like a bride,
> For the embracements even of Jove himself:
> *Art chose* conception till Lucina reign'd;
> Nature this dowry gave to glad her presence:

The meaning is obvious: *Art chose*, i. e. formed models of beauty from conception, (imagination) which were supposed to combine a higher degree of perfection than Nature had displayed in any individual: But, when Lucina came to preside at the birth of the Princess, Nature, to do her honour, gave *this dowry*, i. e. This unequalled beauty, and which exceeded all that the bright conception of Art could produce. Thus, the weakness of Art is opposed to the perfection of Nature.

In Antony and Cleopatra, we have a passage where imaginary beauty is opposed to Nature:

> ——— "Nature wants stuff
> To vie strange forms with fancy; yet, to imagine
> An Antony, were Nature's piece 'gainst fancy," &c.

SCENE I.—*page* 164.

PERICLES. See where she comes, apparell'd like the spring,
Graces her subjects, and her thoughts *the king*
Of every virtue, &c.

Here we behold a ludicrous blunder! Mr. Steevens has used great labour to extract some sense out of this passage, but in vain; and, indeed, with much candour, he observes, "But having already stated my belief that this passage is *incurably* depraved, I must now add, that my present attempts to restore it are, even in my own judgment, as decidedly abortive." The correction is, however, very simple; but *the king* was a stumbling block that could not be removed. I read, as I am convinced the Author wrote:

See where she comes, apparell'd like the spring,
Graces her subjects, and her thoughts, *thinking*
Of every virtue gives renown to men!

As she enters, reflection seems painted on her brow: Her thoughts, the active agents of a pure heart, are employed *in thinking* on every virtue; and, as she is supposed to practise what purity of principle dictates, Pericles considers her as superior to mortal perfection, and by which she *gives renown* to human nature.

This error may have originated from mistake of sound, *the king*, and *thinking*, have close similarity: or, if a blot was on the *n*, in *think*, or that the *n* did not clearly appear in the copy to the compositor's eye, he, very naturally, would compose—*the king*: for, with the exception of the dot over the *i*, which is frequently omitted, all the letters are the same.

SCENE I.—*page* 165.

PERICLES. Her face, the book of *praises*, where is read
Nothing but curious pleasures.

This passage appears corrupt; I read, as I am certain our Author wrote:

Her face the book of *phrases*, where is read,
Nothing but curious pleasures.

Pericles, in his admiration of the Princess, conceives that every lineament of her countenance displays knowledge: collectively, as a volume replete with interesting information.

This error proceeds from mistake of sound: the person who recited placed no value on the *h*,—hence *praises* for *phrases*.

SCENE I.—*page* 167.

ANTIOCHUS. ——— all *thy* whole *heap* must die.

The old copies read—"all *the* whole heap." Mr. Malone made, what he terms—*this correction*.

That the text is understood, I admit: but I deny its correctness, and am bold enough to say that the Author wrote *head*, not *heap*. The error is solely attributable to the compositor, who turned the type the wrong way, which gave the *d* the appearance of a *p*. The word that Mr. Malone changed should be restored; the text, corrected, speaks for itself:

——— because thyne eye
Presumes to reach, all *the* whole *head* must die.

Meaning: Because his eye, by viewing her charms, gave the offence, all *the whole head* must suffer. The King was not satisfied that the offending part, (the eye) alone should suffice as a penalty, he must have the whole head. See the subsequent part of this speech, where Antiochus announces the penalty to which all princes must submit, who cannot expound the riddle. But more appositely, when Pericles declines its exposition:

"All love the womb that their first being bred,
Then give my tongue like leave to love my *head*."

And again, the reply of Antiochus:

"Heaven, that I had thy *head*!"

SCENE II.—*page* 181.

PERICLES. Why this *charge* of thoughts?

Change of thoughts, seems to have been the old reading; particularly in the folio of 1664.

Mr. Steevens demands,—"In what respect are the thoughts of Pericles changed?" I answer: From a certainty that his military power was not sufficiently great to oppose that of Antiochus, which was infinitely superior. This reflection *changes his thoughts* from confidence to melancholy apprehensions of danger; and which, from the tyranny of Antiochus, who is ready to wage war against his dominions, he may expect. See the whole tenor of this speech, which displays a mind oppressed with gloomy apprehensions, and which have *changed his thoughts* from pleasures to *dull-ey'd melancholy*.

But the passage, exclusive of the word—*change*, is grossly corrupt. The old copy has—*Why should*. The word—*should*, though it goes a step beyond the measure, most assuredly strengthens the sense. But what meaning can we possibly extract from the text, in its present state? particularly with this most discordant, nay, disgraceful phrase—"By me *so* used a guest *is*."—See the passage verbatim:

> *The* sad companion, dull-ey'd melancholy,
> By me *so* us'd a guest *is*, not an hour,
> In the day's glorious walk, &c.

In short, according to the present reading, seven errors are conspicuously glaring; whereas, the old copy has only four: Undoubtedly, both sense and harmony must tell us that the Author wrote:

> Let none disturb us: Why *should* this *change* of thoughts,
> *This* sad companion, dull-ey'd melancholy,
> *Be* by me *so* us'd a guest? Not an hour
> In the day's glorious walk, &c.

Thus all obscurity is removed. The change of punctuation and omission of the word—*is*, make three

alterations. *The*, before *sad*, sounds nearly the same as—*This sad*. *Be* preceding *by*, must be attributed to the compositor, who taking up a *B*, added *y*, and forgot the leading word; which omission leaving both sense and metre defective, the Editor inserted *is*: hence the present pile of confusion, and much to the disgrace of our Author's text.

I submit my regulation of the passage to critical judgment, and flatter myself the sense is so clear, that elucidation becomes unnecessary.

SCENE II.—*page* 183.

PERICLES. Which care of them, not pity of myself,
(Who *am* no *more* but as the tops of trees,
Which fence the roots they grew by, and defend them,)
Makes both my body pine, and soul to languish,
And punish that before, that he would punish.

The old copy has—"Who *once* no *more*:"—Mr. Malone would read—Who *wants* no more." This correction also occurred to me; but I am confident there is another error in the passage. Pericles wants no protection for himself: it is not self-consideration that—"*makes his body pine and soul to languish*:" but, it is the dread that dwells upon his mind that his innocent subjects may be punished for what was deemed an offence in himself. I am confident the original read—*moat*, which the transcriber spelt—*mote*, and the compositor took it for—*more*. Thus corrected, the meaning is perfectly clear:

Which care of them, not pity of myself,
(Who *wants* no *moat*, but as the tops of trees,
Which fence the roots they grew by, and defend them,)
Makes both my body pine, and soul to languish,

Pericles wants no *moat* for self-preservation, he is only anxious for the safety of his subjects; and he is convinced that they will do their duty, They have grown to greatness under his government: he is the *root*, his people

the *branches;* and, as the tops of trees prove a fence to the roots they grow by, and defend them, so would his people prove a defence to him. But, though confident of this, Pericles wishes not to have warfare introduced into his dominions; and knowing that the enmity of Antiochus is levelled solely at himself, he, to save his subjects from the calamities of war, thinks his absence the most effectual method to prevent it.

SCENE II.—*page* 187.

PERICLES. *Bring arms to princes,* and to subjects joys.

What Princes would he bring arms to? The present text is as corrupt as that of the old copy. A single letter added to the original, gives the Author's text.

The old copy reads:

"*Are* arms to princes, and bring joys to subjects,"

I read:

From whence an issue I might propagate,
Dare arms to princes, and *bring joys to subjects.*

Thus Pericles is understood: He considered that, by his union, he should have gained such powerful influence, that instead of being kept in awe by other states, he might hold them at defiance, or even *dare* them to battle; therefore, he would bring joys to his subjects: for strong in himself, and aided by so powerful an ally, no other Prince would dare to offer hostilities.

SCENE II.—*page* 189.

PERICLES. And finding little comfort to relieve them,
I thought it princely charity to grieve them.

Mr. Malone says—"To grieve them, is to lament their fate."

Must not a beloved prince, who reigns in the hearts of his subjects, and who, for their preservation, expatriates himself, be an object of their highest consideration? And must not his absence be a constant source of grief to them?—Thus, Pericles, knowing that his presence cannot possibly *relieve* his subjects, thinks it more princely to *grieve* them by his absence.

SCENE III.—*page* 190.

PERICLES. Thou show'dst a subject's shine, I a true prince.

The present error, though simple, quite perverts the sense designed by the Author. The meaning to be extracted from the text is this—*Do you show yourself to be a good subject, and I shall shine as a true prince.* We should read:

> But in our orbs we'll live so round and safe,
> That time of both this truth shall ne'er convince,
> Thou show'dst a *subject*, shine I a true prince.

i. e. Then *shine I a true prince.*

The Poet compares the Prince to the sun, who lends his light to his minister during his absence. Thus, both are considered as orbs. In the borrowed light which the minister receives from the sun, he is to show himself a good subject; and when Pericles returns to his dominions, the minister having proved faithful to his trust, then will he shine amongst his subjects as a true Prince.

The transcriber's ear deceived him, by the hissing sound of the *s* before *h*, in *shine*, and which, after *t*, in the word *subject*, will be found, if not very distinctly pronounced, like *subject's shine.*

SCENE IV.—*page* 196.

CLEON. For riches, strew'd *herself* even in the streets;

This passage is evidently corrupt. *To strew*, is to spread by scattering: How then can *Riches*, which is made a person, strew herself in the streets? The correction is simple. Our Author unquestionably wrote:

For riches, strewed *her pelf* even in the streets;

Pelf is money; the word is used by Cleon to denote of what little consideration wealth is when it cannot procure those necessaries of life which both himself and his people require. Thus, Riches strewed *her pelf* abroad, like Prodigality that throws away money.

Gower, as Chorus, uses the word *pelf*. See his address to the second Act:

"All perishen of man, of *pelf*
Ne aught escapen but himself."

SCENE IV.—*page* 200.

CLEON. And make a conquest of unhappy *me*,

If this be the true reading, our Author has made Cleon a most selfish fellow; for he seems to have no consideration either for his own family or the subjects of Tharsus: I think the text corrupt, and that we should read:

——— some neighbouring nation,
Taking advantage of our misery,
Hath stuff'd these hollow vessels with their power,
To beat us down, the which are down already;
And make a conquest;—O, unhappy me!
Whereas no glory's got to overcome.

Thus, by changing the punctuation, instead of the selfish consideration of the Governor, as in the present text, he laments the situation of an impoverished people, who,

unable to defend themselves, must become an easy conquest; and that the conquerors cannot lay claim to any glory for overcoming those already overcome by poverty.

Scene IV.—*page* 200.

Cleon. Thou speak'st like *him's* untutor'd to repeat.

The quarto of 1609 reads—"like *himnes*," and from which the present reading has been formed. But, notwithstanding the supposition of Mr. Malone, and the improvement by Mr. Steevens, both *supposition* and *improvement* are far removed from the original, which, I think, requires no great argument to convince, read:

Thou speak'st like *chimes* untutor'd to repeat:

The word *chimes* was formerly spelt *chimnes*:—The *c* dropped out of the page after being composed, and went to press with the blunder.

Cleon means: That the person who addresses him speaks that which he knows not, and testifies his joy like *chimes*, that are insensible of the sounds they produce; and which, though untutored, they repeat at certain periods.

ACT II.

Scene I.—*page* 212.

1 Fisherman. Honest! good fellow, what's that? if it be a day fits you, scratch it out of the calendar, and no body will look after it.

I cannot perceive any deficiency to authorize the supposition that a line has been lost. The term—*honest fisherman*, as used by Pericles, only astonishes the present speaker, for he thinks there is no *honesty* in the world;

and if *honest* be a day that fits Pericles, he may scratch it out of the calendar, for no person will look after it, as he considers that every day produces roguery.

Scene I.—*page* 217.

2 Fisherman. O, sir, things must be as they may; and what a man cannot get, he may lawfully deal for—*his wife's soul.*

This extraordinary passage having held at defiance the genius of all my predecessors, and who have been compelled to leave it as they found it, I would have dismissed without comment, but that, in its present state, sense cannot be extracted from it. Having, therefore, reconsidered the passage, I am inclined to think some Critics will join in my opinion that our Author wrote:

——— and what a man cannot get, he may lawfully deal for—
, *as wives are sold.*

Thus it will be perceived that the word *sold* perfectly corresponds with *deal for.* What he cannot get without purchasing, he may lawfully deal for; and therefore, if a man cannot get a wife without making her a commercial transaction, he may lawfully deal for one, *as wives are sold.*

Scene II.—*page* 227.

Simonides. The outward habit *by* the inward man.

If this mode of inversion *was so common formerly*, perhaps it had firmer ground on which it could establish sense than we see exhibited in the present text. In my opinion, the word *by* is corrupt. I read:

Opinion's but a fool, that makes us scan
The outward habit: *try* the inward man.

Which means: That we are too apt to establish our opinions of mankind by external appearances, and not by *trying* the inward man, *i. e.* his principles.

SCENE III.—*page* 230.

PERICLES. By Jove, I wonder, *that is king of thoughts*,
These cates resist me, she not thought upon.

There are more errors in this passage than seem to have met the penetration of my predecessors. Why should Pericles attach an attribute to Jove, after swearing by him? and yet here we have him made the *king of thoughts!* The passage is sadly corrupt. The transcriber mistook the sound, and wrote—*that is*, instead of—*at this;* which, as I suppose, appearing in the proof, *that is kind* of thoughts,—the corrector, from Jove being the chief of the heathen deities, altered *kind* to *king*. Surely the sequent verse and context must tell us that we should read:

By Jove, I wonder *at this kind of thought!*
These cates resist me, she not thought upon.

Love unexpectedly springing in the bosom of Pericles, creates his astonishment; even the cates that he attempts to eat go against his stomach; and Thaisa, on whom he had never *thought* before, becomes the sole object of his *thoughts*.

Cupid made good his aim, Pericles and Thaisa were wounded at the same moment. Her stomach, if we may judge by her words, was as fastidious as that of Pericles; for no dish at table was sufficiently delicate; she—"*Wishing him* her *meat*," meaning Pericles, whom she wished to be her *mate*, (husband.) The Author evidently plays on the word.

According to Gower, "Appollonus" (our Pericles,) "sat ever in *thought*."

Mr. Steevens is of opinion that this passage should be given to Simonides: but if Simonides was as anxious for Pericles to become his son-in-law, as Mr. Steevens would make us believe, why should he strive to make Pericles appear of little consequence in the eyes of Thaisa? See the subsequent speech of Simonides,—

——— "He's but———
A country gentleman;
He has done no more than other knights have done;
Broken a staff, or so; so let him pass."

This is a sufficient proof that the speech in question belongs to Pericles: and that the old gentleman's appetite was by no means impaired on the occasion. I refer the reader to Johnson and Steevens's edition for the various opinions on this passage. Though I have attributed the present corrupt reading to the transcriber, it is more likely that it originated in the printing-office: The compositor, perhaps, had composed the words—*at this*, but breaking the line, or part of it, placed the *is* after *th*, instead of the *at*. Such blunders frequently occur.

Scene III.—*page* 235.

Simonides. ——— and princes, not doing so,
Are like to gnats, which make a sound, but *kill'd*
Are wonder'd at.

That a dead gnat should be a mark of wonder, is most wonderful indeed! But the sense of the passage is shamefully perverted by the carelessness of the transcriber. Assuredly our Author wrote:

——— and princes, not doing so,
Are like to gnats, which make a sound; but *skill'd*
Are wonder'd at.

Meaning: That the actions of princes should correspond with their dignified situation:—their wisdom should be great, and their sentiments liberal. Princes who do not possess these qualifications, *are like to gnats which make a sound;* but *princes* who are *skill'd* in the art of government, become objects of admiration, and *are wondered at*.

Mr. Steevens would read:

"And princes, not doing so, are like the gnat,
Which makes a sound, but kill'd is wonder'd at."

SCENE IV.—*page* 242.

HELICANUS. *Try* honour's cause;

The word *Try* is evidently corrupt. It appears a misprint. I read:

Cry, honour's cause!

The nobles, thinking that Pericles would not return, testify their choice of Helicanus, and thus hail with royal distinction—"*Live, noble Helicanus!*" But Helicanus, true to his sovereign, and disdaining all ambitious views, reprimands their impatience, by telling them, that, instead of hailing him in so distinguished a manner, they should rather "Cry,—*honour's cause!*" i. e. That the principles of honour should be expressed, and not those of disloyalty.

SCENE IV.—*page* 242.

HELICANUS. Take I your wish, I leap into the *seas*,
Where's hourly trouble, for a *minute's ease*.

This corrupt passage is easily rectified. There was but right and wrong: the latter obtained the preference. Our Author wrote:

Take I your wish I leap into the *sea*,
Where's hourly trouble: for a *minute cease*.

As though he said—Hear me;—for a minute *cease* your importunity. He then entreats them to forbear, for twelve months longer, their election of a king; and, if Pericles does not return in that time, then will his aged patience bear the yoke of royal dignity.

Though Helicanus may compare the throne to a troubled sea, yet I am strongly inclined to think we should read—"I leap into the *seat:*"—meaning, that *seat* so long vacated by Pericles. As for the words—*a minute's ease* and *a minute cease*, perhaps no two phrases could be more easily mistaken the one for the other; though, in sense, they are totally different.

SCENE V.—*page* 248.

SIMONIDES. *No!*—
Here comes my daughter, she can witness it.

Errors of the present description frequently occur:—they are termed, in a printing-office, *literal errors*. Had an *M* preceded the *o*, the error would have been noticed by the corrector; but as the *N* helped to make a perfect word, it escaped observation. We should read:

So!—
Here comes my daughter, she can witness it.

Simonides, surprised at the undaunted courage and honourable demeanour of Pericles, marks his astonishment, by emphatically using the word, *So!*—which may justly be interpreted to mean—*really!* or, *Is that the case?*

ACT III.

SCENE I.—*page* 262.

PERICLES. ——— Yet, for the love
Of this poor infant, this *fresh-new* sea-farer,

The allusion is to the sea-fowl called the *mew*, which *mewls* like an infant; the word *fresh*, denotes the recent birth of the Princess: but the unprecedented compound —*fresh-new*, should, I think, give way to the Author's word; who, if I am not much mistaken, wrote:

——— Yet, for the love
Of this poor infant, this *fresh-mew* sea-farer,

When the *mews* hover about a ship at sea, or perch upon the masts, seamen think they portend danger. Dryden gives a lively image of this:

"The vessel sticks, and shews her open'd side,
And on her shatter'd mast the *mews* in triumph ride."

The *m* and *n* compartments, in the letter-case, are next each other, and frequently mix: the compositor took up an *n* instead of an *m*, which making a perfect word with the *ew*, escaped the corrector's notice.

SCENE I.—*page* 264.

FIRST SAILOR. Pardon us, sir; with us at sea it still hath been observed; and we are strong in *earnest*. Therefore, briefly yield her; for she must overboard straight.

The old copy reads—"Strong in *eastern*." From these letters Mr. M. Mason formed the present reading; but, however ingenious, the Author's original words must have the preference.

The sailor, supposing the Queen to be dead, thinks that while she is kept on board the storm will continue; and, in defending this opinion, (which Pericles calls superstition,) he says, that, at sea, it is a general observation. But finding Pericles not inclined to credit his assertion, he starts another cause, which he thinks must have the desired effect, and prove that it is positively necessary for the preservation of the living, that the dead Queen should be thrown overboard; he strengthens his argument by observing:—

——— and we are strong in *a-stern*.

This is a sea phrase, and by which the mariner means, That the wind and waves beat *strongly* against the stern of the vessel, as though the elements demanded that part of her to be cleared of the body. To this observation Pericles submits, and tells the mariner, *he may act as he thinks meet*. In the *stern* of a ship is always the state cabin.

Observe, the old copy reads—*eastern*. Few words come nearer in sound, though, in point of meaning, they are as distant as the east is from the west.

Though the above illustration is perfectly familiar and highly correspondent with the phrase, yet the sailor, in all probability, intended the word *strong* to bear this allusion,—That the Queen's body had become strong, (offensive) which argument Pericles could not resist.

SCENE I.—*page* 265.

PERICLES. And *aye-remaining* lamps,

The old copies read—"*air remaining lamps*," which reading is parallel in absurdity with the present emendation. However, to the old copy I am indebted for obtaining, as I hope, the original compound word.

Pericles, reluctantly submitting to the necessity of throwing the Queen's body overboard, laments that due honours could not be paid her:—No *monument* to perpetuate her memory, nor *area-manesing* lamps to surround that monument. This adds to his afflictions, and causes him thus to lament:

> Where, for a monument upon thy bones,
> And *area-manesing* lamps, the belching whale, &c.

The *area* is the open space round the sepulchre, in which he would have had the Queen's body interred; could he have had it conveyed to Tyre; and where, according to the honours paid to royal remains, *area-manesing* lamps would have been kept burning: *maneing*, or *manesing*, if I prove correct, our Author obtained from *manes*. Let the Critic decide.

The sound has been given to the word, but the transcriber had no idea of the sense;—perhaps knew not how to spell *area*, and therefore, made it *air-re*,—which, coming before *maneing*, produced *air-remaining*.

SCENE II.—*page* 270.

FIRST GENTLEMAN. Rich *tire* about you,

I believe that for *tire*, we should read *Tyre*; alluding to the rich habiliments worn at Tyre, and which luxuries had found their way into Ephesus. Tyrian robes, and stately canopies ornamented with Tyrian silks, were formerly of admirable workmanship: the

Tyrian purple no country could ever equal. "Rich *Tyre*," we may, therefore, consider equally applicable to Tyrian silks, as rich *Damask* in allusion to the silks of Damascus. The title of this play might have induced the Author to sport a little with the word.

SCENE II.—*page 272.*

CERIMON. Or tie my *treasure* up in silken bags,

The old copy reads—"Or tie my *pleasure* up in silken bags," which Mr. Steevens changed to the present text, observing, and, perhaps, with too much confidence,—"Let the Critic who can explain this reading of the quarto displace my emendation."

That the word *treasure* produces a meaning, and perhaps one that might prove most familiar to an unlettered mind, I admit; but, nevertheless, with all due deference to the learned Commentator, there is a beauty in the word *pleasure*, to which, I think, critical judgment will give the preference.

Before I proceed in defence of the word *pleasure*, I cannot but observe, that a leading principle with many of Shakspeare's Commentators has been, *not to alter the text* where any sense could be obtained; hence, the almost innumerable parallelisms; consequently, Mr. Steevens found no sense in the reading of the old copy.

Cerimon is a nobleman whose sole delight is in the active practice of humanity. To a mind stored with natural philosophy, he has added that of experimental; embracing in that the noble science of medicine;—in fact, he is an able physician. In wealth, he has no *pleasure*, save in relieving the wants of others: and in studying to obtain that knowledge which enables him to heal the wounded, and restore the diseased to health, all his *pleasures* lie. In it he finds "*a course of true*

delight;" while the "*tottering honours*" which wealth procures, are to him as rich cordials which satiate, and prove but a temporary gratification of sensuality. He is not like the penurious man whose *pleasure* springs from avarice; nor does he, like the miser, "*tie up his* pleasures *in a silken bag!*"—No; his *pleasures* are not of so perishable a nature, nor can he be plundered of them; they consist in "*Virtue and cunning,*"—*endowments* to him "*greater than nobleness and riches.*"

It may not be amiss here to demand,—In what consists the *pleasure* of a miser?—Where is the unlettered man that would not give a direct answer to so plain a question?—Must he not say, *in his riches?* One to whom this figure was more familiar might say,—*in his money-bags:*—Are not then his "*pleasures tied up in bags?*"—No matter whether they be made of silk or canvass.

Here, then, is the nice distinction of the great Poet,—The *pleasures* of a miser *lie in his money-bags;* no person shares those *pleasures* with him. But the *pleasures* of Cerimon (knowledge resulting from study) he is able to diffuse, by healing the wounded, giving health to the diseased, and by administering the balm of consolation to the afflicted.

To *tie up treasure,* is to hoard it. How, then, can the hoarding of riches please either the *fool* or *death?*—The fool would scatter treasure:—a fool knows not how to appreciate its value: how to make it a blessing belongs only to the wise. Dissipation and luxury mostly attend the wealthy, and often abridge life. Must not, then, the prodigal's conduct (for few prodigals can boast much wisdom) be more pleasing to death than that of the miser?—The one shortens his days by intemperance; the other, by regularity, generally arrives to an advanced age.

Had Cerimon alluded to riches, his virtue must be doubted. Would not the egotist—the ostentatious egotist, appear? Would not the Pharisee be conspicuous,

who proudly boasted that he gave to the poor? But, in this point, the Poet is cautiously delicate, for Cerimon is only permitted to speak of those *pleasures* he derives from wisdom, and the happiness he enjoys in making that wisdom conducive to the benefit of others; it is left for the *gentlemen* who have introduced themselves to his notice to speak of his character for liberality and benevolence; and this one of them attempts with cautious delicacy:—

> "———————— but even
> Your purse still open, hath built lord Cerimon
> Such strong renown," &c.

Now, had Cerimon alluded to his *treasures*,—that is, wealth, why should the gentleman make this pointed observation? "*but even* your purse still open," &c.

I have examined this passage with great caution, before I would attempt to controvert the opinion of an able and learned Commentator; and though one simple observation might have refuted Mr. Steevens's emendation, yet, anxious to defend the Author, my conception of the passage has made me extend the note beyond my wishes.

The *observation* alluded to is, that neither transcriber nor compositor could have erred; for the word *treasure* (to the comprehension of either) were better adapted for *silken bags* than *pleasure*, had the latter not been distinctly pronounced and clearly written.

SCENE III.—*page* 286.

THAISA. Even on my *yearning* time;

There is no authority for this reading: it has been introduced by Mr. Steevens. The quarto 1619, and the folio 1664, both read: "Even on my *eaning* time."

Various suggestions have been proposed to afford some appropriate word in place of *eaning:* Mr. Rowe would read—*yeaning*. [This must be an error in Johnson and Steevens's edition. I suppose the Editor meant—*yeaning*, the term being, as Mr. Steevens justly observes, only applicable to *sheep when they produce their young.*] We have also—*learning* time,—*yielding* time; and the present—*yearning* time; but, surely, no time, past or present, knew such a phrase to be used by a female at the moment of, or relative to, her accouchement!—Absurdity is painted on the face of each, nor can a lineament appear suitable to the marked feature which Thaisa's meaning requires. I am confident our Author wrote:

> That I was shipp'd at sea, I well remember,
> Even on my *ailing* time;

Meaning: The natural time, when, from her state of pregnancy, she might expect to be *indisposed;* or about that period when her accouchement must take place.

The transcriber, I would suppose, mis-spelled the word, and wrote—*ealing:* and the *l* not being sufficiently legible, the compositor made—*eaning*. But, surely, it requires no argument to establish this correction; for modern delicacy can scarcely produce a word which conveys more forcibly a female's meaning at that alarming period.

ACT IV.

Page 294.

> Gower. ———The unborn event
> I do commend to your content.

The unborn event is perfectly correct. Gower means, the intended murder of Marina, and which being only in embryo, he desires the audience to be under no apprehension for the safety of Marina.

SCENE I.—*page* 295.

DIONYZA. ——— Let not conscience,
Which is *but* cold, &c.

This expresses, positively, that conscience is *but* of a cold nature. If then so cold, why should Dionyza be alarmed, or consider that an assassin's conscience was likely to *inflame love in his bosom?* In morals, we are taught to form on opinion of man by his conscience: the more glowing the conscience, the more susceptible we are of self-impropriety, and, consequently, the more cautious in acting according to moral principles. But a cold conscience maintains the reverse; it neither admits sentiments of pity nor compunction for crime: virtue cannot enter the steeled bosom, nor humanity fan a flame where no spark remains. Surely, then, the present text displays a position contrary to the object which Dionyza requires; for, certainly, her aim is to impress on the assassin's mind, that a *cold conscience is best* for the horrid deed in which she is about to employ him. We should read:

——— Let not conscience,
Which is *best* cold, &c.

Thus we gain the distinction: Dionyza, however malignant in disposition, seems alarmed by a certain warmth of conscience, but, determined on the destruction of Marina, she recommends a *cold conscience* to the assassin, that he may not be, in any measure, awakened to a sense of guilt.

The letters which form the word *best*, (in writing) if not very plain, have so strongly the appearance of *but*, that by context only can the compositor be guided.

SCENE I.—*page* 295.

DIONYZA. ——— *inflame love in thy bosom*,

This passage is altogether different from the first quarto, which reads,—"*in flaming thy love* bosome."

The meaning which the present reading conveys, is, that the assassin must guard against the beauty of Marina, *nor suffer love to inflame his bosom:* yet, immediately after, we have, that *he is not to let love inflame too nicely!* Surely this is in direct opposition to the strong injunction of the preceding instructions.

The error, in my opinion, lies in the word *love*, which should read, *live*. If the dot was omitted over the *i*, one word might have been mistaken for the other. With this correction, I think a good sense may be obtained:

> ——— Let not conscience,
> Which is *best* cold, *in flaming thy live bosom,*
> Inflame too nicely.

Thus, Dionyza is under no apprehension that love will inflame the assassin's bosom: What she dreads is, that conscience may awaken pity, and influence him to spare Marina. Therefore, that no compunction should arise, his cold conscience is to blow up the flame of villainy, until it becomes ardent in her cause; that every sentiment of pity may be repelled, and that he may prove a soldier in the sanguinary deed he has promised to execute.

SCENE III.—*page* 313.

> MARINA. ——— or that these pirates,
> (*Not* enough barbarous,) had not overboard
> Thrown me, &c.

I think it requires no argument to convince that the glaring tautology in this passage cannot be attributed to our Author. In fact, the meaning was veiled from the penetration of the early editors, and who, most probably, changed the word. I am confident the original read:

> ——— or that these pirates
> (*Now* enough barbarous,) had not overboard
> Thrown me, &c.

When the pirates rescued Marina from the hands of the assassin, she did not consider them, in any respect,

barbarous: but *Now*, they prove themselves *enough barbarous;* because that, *callous to humanity*, they sell her to a bawd, who will not respect her chastity: a calamity, in her opinion, of far greater magnitude than to have been *thrown overboard.*

Thus the repetition of the word *not* is done away, and a clear sense obtained.

SCENE III.—*page* 313.

MARINA. Thrown me, to seek my mother!

Though the preceding restoration gives Marina's meaning, yet I am certain we have not gained the Author's text. The old copy reads:

"Thrown me *for* to seek my mother."

I read, as I believe the Author wrote:

Thrown me *forth*, to seek my mother.

If a parallelism be necessary, in the Sacred Writ will be found one, or more, perfectly apposite. See Jonah, ch. i. v. 12.—

"And he said unto them, Take me up and cast me *forth* into the sea."

Again ch. i. v. 15.—

"So they took up Jonah, and cast him *forth* into the sea."

It will be found, that, in the words—*forth to*, if the *h* preceding *t* be not strongly aspirated, the *t* in *forth* is carried to the *o* in *to*, and consequently the *h* and *t* are lost: thus the transcriber's ear deceived him.

SCENE IV.—*page* 331.

GOWER. See how belief may suffer by foul show!
This borrow'd passion stands for *true old woe;*

By *true old woe*, according to Mr. Steevens, Gower means, the woe of the ancients, and in which dissimula-

tion had no part. The elucidation is ingenious so far, because it forces a sense out of words that to many must prove incomprehensible. However, I believe the text corrupt, and that modern hypocrisy was intended by the Author to have a deeper concern in it than ancient sincerity. I read:

> See how belief may suffer by foul show!
> This borrow'd passion stands for *rue-told* woe;

The allusion is not only to the appearance of genuine sorrow, as denoted by the characters of the Drama, but also to the *foul show* of affliction assumed by Cleon and Dionyza to impose on Pericles: they are supposed to assume a *rueful* countenance, while relating circumstances of a woeful nature.

The *t* was transposed by the compositor.

Scene VI.—*page* 357.

Lysimachus. That dignifies the renown of a bawd, no less than it gives a good report to a *number* to be chaste.

This passage contains a curious blunder, and which must be attributed to the compositor.

Most readers know, that the appellation of *Mother Abbess*, is frequently given to a *bawd;* and a *brothel*, if I mistake not, has been often called—a *nunnery:* without doubt, then, the unfortunate females who reside in it become *nuns*. Lysimachus, animadverting on the pretended modesty of the bawd, perceives Marina approaching; and judging, notwithstanding her truly modest appearance, that she has as little claim to chastity as the bawd to modesty, draws a parallel between the two characters:

> That dignifies the renown of a bawd, no less than it gives a good report to a *nun here*, to be chaste.

But, even if Lysimachus had not the modest appearance of Marina in view, a perfect sense is obtained.

by this correction, or rather restoration of the Author's words: for who would attribute chastity to a *nun*, though veiled and beaded, that was seen in a brothel?

It is almost unnecessary to observe, that the licentiousness of the stage, even in Shakspeare's time, scarcely admitted those appellations familiarly used to dissolute females, though that of *bawd* met no opposition: for this reason, the term used by Lysimachus conveys the character without wounding the ears of delicacy. See a subsequent part of this scene, where the same caution is observed:

LYSIMACHUS. ——— "Now pretty one, how long have you been at this trade?"
MARINA. "What trade, sir?"
LYSIMACHUS. "What I cannot name but I shall offend."

The manner in which the error took place is obvious: the compositor read—*number* for *nun here:* characters, in fact, that resemble each other not less in writing than the words do in sound.

The passage, thus corrected, bears also the explication given by Mr. Steevens; and is a strong satire on the intrigues carried on in convents.

ACT V.

SCENE I.—*page* 354.

HELICANUS. Till the disaster, *that, one mortal night,*
Drove him to this.

Though this passage contains as gross an error as any in Shakspeare's Plays, yet it has passed all comment, save the alteration of one word. All the old copies read—"One mortal *wight*," which was changed to—"One mortal *night*," if I mistake not, by Mr. Malone.

Can we, for a moment, doubt the following to have been the Author's text:

'Till the disaster that *on mortals wait*
Drove him to this.

That disaster, the death of his daughter. He had mourned for the the supposed death of his wife; but never did despair overcome his reason, until shown the tomb of Marina by Cleon.

It appears to me that the transcriber spelt the word *wait* — (weight); which the corrector, (and a strange wight he must have been) changed to *wight:* and Mr. Malone, to *night*. But what has *night* to do with the passage? Had it been *night* when Pericles visited the tomb, there would have been a stage direction to this effect: *(Enter* PERICLES *and* ATTENDANTS *with torches.)*

SCENE I.—*page* 356.

LYSIMACHUS. *She, all as happy as of all the fairest,*
Is, with her fellow-maidens, now *within*
The leafy shelter that abuts against
The island's side.

The old copy reads:

"*She is as happy, as the fairest of all,*
And, with her fellow-maids, is now *upon*
The leafy shelter," &c.

This extraordinary change and transposition of words I am inclined to think injudicious: If I could reconcile the word *happy*, I am confident of restoring the remainder of the passage to the original reading. I am, however, inclined to think that for *happy* we should read *hardy;* which corresponds with the bold exercise and the undaunted courage of Marina, who is, from the description given by Lysimachus, standing *upon* a branch of one of the trees, *that abuts against the island's side;* and which, to her was a *leafy shelter;* for the surrounding and summit branches protected her from the rays of the sun. The alteration, therefore, of *within*, for *upon*, appears highly improper; particularly as "*within* the leafy shelter,"

must be considered *within* the grove or wood; and if there, how could she behold the "*triumph*," which had attracted her and her companions to the island's side?

But the word that we require must maintain its influence, so as to admit a comparison between it and Marina for fairness. In the old copy, he calls her "the fairest *of all.*" This takes in the entire creation; or rather, that she is "as *happy* as the fairest *of all.*" This is so indefinite, that she might be quite ordinary, yet so reconciled to her ugliness, as to be as happy *as the fairest of all.* To be brief, I am certain that our Author compared her, for fairness, to an *opal;* which the compositor not understanding, made—*of all. Opal,* I believe, was formerly spelt *opall,* and which, in MS. unless the *p* be particularly well formed, cannot be distinguished from —*of all.* The fairer the *opal,* the more *hardy* it is, and consequently of greater value. *Hardy* might have lost its place in the text, thus: the compositor turned the *d* the wrong way, in the word *hardy,* which made *harpy;* and the corrector, certain that *harpy* was wrong, marked a *p* in place of the *r,* and thus *happy* for *hardy.* See the text corrected:

> She is as *hardy* as the fairest *opal,*
> *And,* with her fellow-maids, is now *upon*
> The leafy shelter that abuts against
> The island's side;

Thus there are but three letters changed from the reading of the old copy, and, I presume, both measure and sense obtained; whereas, the present text displays, in the first verse, three transpositions; and the introduction of the word *all,* for *is.* In the second verse, we find *Is with* for *And with:—fellow-maidens,* for *fellow-maids;* and *within,* instead of *upon.*

The *opal* is a rich gem; its colour resembles the fairest mother of pearl: the fairer the opal, the harder, and of greater value. Thus we must infer, that Marina is not only *hardy as the opal,* but as *fair;* and, to prove her

hardiness, she is sporting *with her fellow-maids upon the leafy shelter:* in short, climbing trees and using such exercise as none but an intrepid mind and hardy constitution would dare attempt.

Our Author uses *opal* elsewhere:

"Thy mind is a very *opal.*"

Meaning: That it is pure and fair.

SCENE I.—*page* 368.

PERICLES. ——— and are no fairy?
No motion?—Well? speak on.

In the old copy this passage is thus:

"But are you flesh and blood?
Have you a working pulse, and are no fairy?
Motion well, speak on."

Surely, this reading must be correct. Pericles, convinced that his daughter is dead, doubts the mortality of Marina: therefore, after interrogating her, and to be convinced that she is really of corporeal substance, he tells her to "*Motion well,*" i. e. to use those motions natural to a human being, in giving a lively representation of circumstances.

SCENE I.—*page* 369.

MARINA. You'll scarce believe me; 'twere best I did give o'er.

All the old copies read,—"You scorn to believe me." It is true, Pericles has not treated Marina with scorn; but she thinks her narrative has so much the appearance of improbability, that he does not credit what she advances. That the passage, as in the old copies, must be incorrect, there is no doubt; for we can scarcely think our Author's judgment would have been so far astray, where he had many words that would afford a pure

sense, and confine the verse to its limited measure. I believe he wrote:

You scorn *belief*; 'twere best I did give o'er.

And certainly Marina has every reason to think that he discredits her narrative; for, when she tells her name, Pericles says,—"O, I am mock'd:" And when she observes that her mother died in giving her birth, the phrase he uses is enough to make her believe that he *scorns belief:*—"O, stop there a little!" as though he said,—Stop;—Now you go beyond every limit of probability.

SCENE I.—*page 372.*

PERICLES. ——————but tell me now
(As in the rest thou hast been god-like perfect,)
My drown'd queen's name, thou art the heir of kingdoms.

Though the present reading conveys a meaning, yet a word seems to have been lost. I have no doubt but the original read:

——————but tell me now
(As in the rest thou hast been god-like perfect,)
My drown'd queen's name, *then thou'rt* the heir of kingdoms.

This is the last proof he requires, which, if answered, *then* he declares her—the heir of kingdoms. Without this proof, Pericles would not be perfectly satisfied that Marina was his daughter. See the subsequent speech of Pericles, when every doubt is removed:

"Now, blessing on thee, rise; thou art my child."

It is *then* only that he is convinced.

FINIS.

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